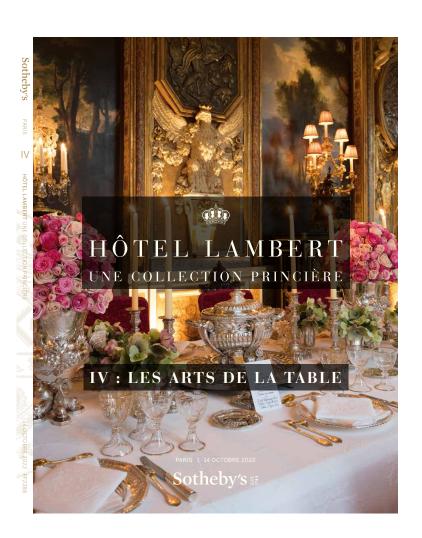


Sotheby's 55









HÔTEL LAMBERT

UNE COLLECTION PRINCIÈRE

PROCEEDS FROM THE SALE TO SUPPORT THE AL THANI COLLECTION FOUNDATION

IV: LES ARTS DE LA TABLE

VENTE I - CHEFS-D'OEUVRE Mardi 11 octobre 2022 16h - Lots 1 à 87

VENTE II – KUNSTKAMMER Mercredi 12 octobre 2022 14h - Lots 101 à 326

VENTE III – A TRAVERS L'HÔTEL LAMBERT Jeudi 13 octobre 2022 11h - Lots 401 à 753

VENTE IV – LES ARTS DE LA TABLE Vendredi 14 octobre 2022 11h - Lots 801 à 907

VENTE V – L'ECRIN Vendredi 14 octobre 2022 14h30 - Lots 1001 à 1218

VENTE VI: VENTE ONLINE Lots 1301 à 1442

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12 HÔTEL LAMBERT : UNE COLLECTION PRINCIÈRE LOTS 801–907





SILVER

Silver, alongside gold has historically been chosen by Royalty and members of the aristocracy to showcase wealth and power.

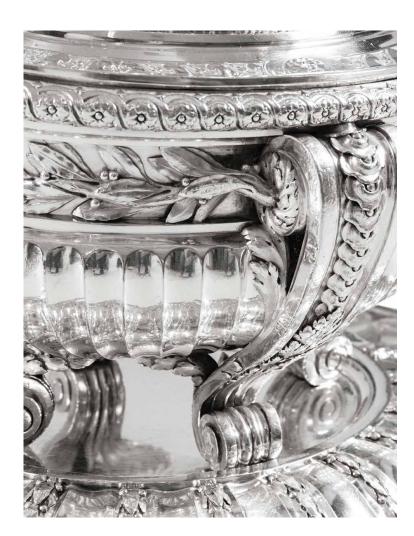
The silver collection assembled at the Hötel Lambert is a magnificent celebration of the best pieces made in Europe from the 16th to the 19th century. Whilst silver collectors often only focus on pieces from a particular country or indeed century, as seen in the Mentmore sales of the 1970s which presented English silver, the Patino collection in the 1990s with important French silver, or the Yves Saint-Laurent and Pierre Bergé collection in 2009 which presented a kunstkammer with German objects, the present collection from Hötel Lambert is unique because it offers important pieces from across Europe, in particular from Germany, England and France.

The silverware, offered across the five volumes commences with French 18th century silver masterpieces, like the soup tureen made by Jacques-Nicolas Roettiers in 1770 for Catherine II of Russia who then offered it to her favourite, Gregori Orloft. Pieces from this service is held in the most prestigious public and private collections around the world. Furthermore, amongst the best silversmitts of the Louis XV and Louis XVI period are represented, such as Louis-loseph Lenhendrick. Charles Spriman and Robert-Joseph Auguste. Presented in the second volume to this collection, the Kunstkammer, homage is paid to the 17th century collector, when royalty, aristocracy and wealthy merchants created curiosity cabinets which included rare stones, coral, vory and silver-gilt pieces.

The present collection encompasses this rich tradition through amongst others, the extraordinary gold and silver-gilt mounted hardstone objects once owned by Cardinal Mazarin and Louis XIV and the rock-crystal and lapis-lazuli dishes and drinking wessels. Of further distinction is the simultaneous presentation of both 17th century precise alongside 19th century revival works of art, all in turn following the late 19th century curation of the Rothschild and Morgan families. It is therefore quite rare to find a combination of various groups of drinking ques in the same collection, for example those in the form of a bunch of grapes, some as gilt-mounted nautilius or ostrich egg cups, or the German made ow shaped cup, each shape and purpose telling a story of that particular century. For instance, during the 17th century the owl would symbolize a corporation and the vessel would have been used for celebratory occasions and the grape-shaped vessels would usually have served as gifts from towns or corporations to their respective princes and kings.

The fourth, "Arts de la Table" volume to this rich collection, offers a superb selection of silverware which once embellished royal tables. Dining during the 18th and 19th centuries was the apotheosis of State visits and grand receptions. Guests had to be impressed by the food but most of all by the vessels it was served in and table settings served as the vehicle to display and demonstrate grandeur. Soup tureens were presented in the centre of the table, surrounded by candlesticks, salt cellars, wine coolers and cruets. During the 18th century the service à la française was common in the European courts, meaning all the dishes were served in the centre of the table, and in the 18th century the service à la russe became the tradition, where footmen presented the food from the dishes to the guests, this most notably at the English Court.

This collection, presenting amongst others the best English silvermakers, such as Paul de Lamenie, George Wickes, Paul Storr, Philipp Rundell and John Bridge will thus provide the perfect opportunity to acquire and re-imagine the grandeur of the dining experience.





SERVICE DE TOILETTE EN VERMEIL
DE MARY, COMTESSE DE CARDIGAN,
APPARAMENT NON POINÇONNÉ, EN
MAJORITÉ VERS 1680

MARY, COUNTESS OF CARDIGAN'S CHARLES II AND GEORGE II SILVER-GILT TOILET SERVICE, APPARENTLY UNMARKED, THE MAJORITY CIRCA 1680

comprenant une paire de boîtes rectangulaires, une paire de boîtes circulaires, une paire de boîtes carrées, une paire de petites boîtes carrées, une paire de petites boîtes carrées, une paire de paire de boîtes à thé, une paire de flambeaux, une paire de plats rectangulaires, un miroir nivale.

orate Comprising: A pair of rectangular caskets, each on later ball feet, the sides chased with scrolling foliage the covers each with classical and military scenes, engraved with a cypher below a countess' coronet length 9 I/2 in; 24.2 cm

A pair of large circular boxes, similarly engraved with a cypher below a counte coronet diameter 6 1/4 in.; 15,8 cm.

A pair of square boxes, the sides similarly chased the covers chased with putti, eng with a cypher below a countess' coronet square 4 1/2 in.; 11.5 cm.

square 4 1/2 in.; 11.5 cm.

A pair of smaller square boxes, the sides similarly chased, the covers chased with buildings and landscapes, engraved with a cypher below a countess coronet square 2.34 in.; 7.3 cm.

An oblong casket with a domed cover on four double scroll feet, the interior later fitted with lass bottles, engraved with a cybher below a countess' coronet, perhaps converted from a pin cushion length 6 1/2 in.; 16.5 cm.

A pair of square canisters, chased with figures emblematic of Justice, Truth, Fortitude and Temperance, engraved with a cypher below a Countess' coronet height 6 in.; 15,2 cm.

Codities Cotinet

A pair of square cluster column candlesticks, the bases later applied with floral festoons, engrawd with a cypher below a counters' corronet height 6 3/8 in; 14 cm.

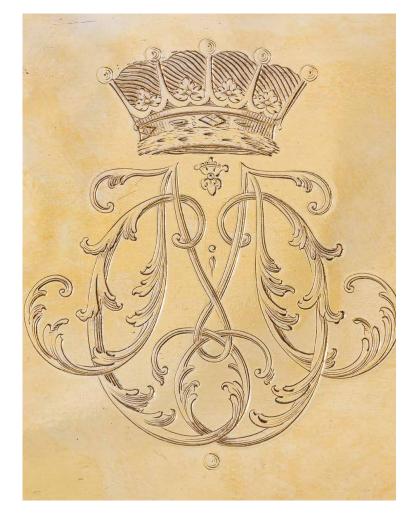
A pair of rectangular dishes, the sides similarly applied, engraved with a cypher below a counters' counters' corronet or any 140 length 8 in; 20,2 cm.

An oval mirror, the sides chased with putt and scrolling foliage, applied with figural vignettes, the mirror circal 1740, the vignettes circa 1680 height 23 1/2 in; 59,7 cm.

60 000-80 000 €

61 500-82 000 US\$

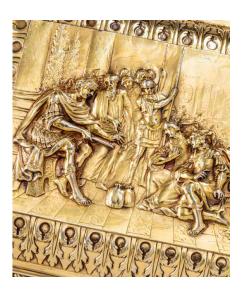
61 500-82 000 US\$



PROVENANCE
Many comtesse de Cardigian (1711/12-1775),
depouse de George, de comte de Cardigian
(1712-1790), devenu duc de Montagu, peutdère offet en calesau de son mariage en 1730
Pius par descendance à sa filie Elizabeth,
Durbesse de Buccleuch (12187-) épouse de
Henry, Sème Duc de Buccleuch (12187-) épouse de
Henry, Sème Duc de Buccleuch (1746-1812)
Tranmas à a deuxième filie Elizabeth,
Comtesse de Horne (c1837), ápouse
d'Alexandre, Dibrac Ornte de Henry (1769-1841)
Par descendance, à son arrière-petit-filis

Charles, 13ème Comte de Home (1873-1918) Christie's Londres, 17 juin 1919, lots 56, 75 et 76 Trust Chequers Christie's Londres, 24 novembre 1976, lot 175

EXHIBITED
London, South Kensington Loan Exhibition,
1862, no. 6206 (excluding the pair of dishes)
The cypher is that of Mary, Countess of
Cardigan (c.1711-1775)







SO 2

ECUELLE COUVERTE ET SON
PRÉSENTOIR EN VERMEIL PAR JACOB
HEINRICH HENRI ALBERTI, STRASBOURG,
1769-1770

A FRENCH SILVER-GILT COVERED
ECUELLE AND STAND, JACOB HEINRICH
HENRI ALBERTI, STRASBURG, 1769-1770

I COPIA CITÀ DE ANTINI ALBERTI, STRASBURG, 1769-1770

I COPIA CITÀ DE ANTINI ALBERTI, STRASBURG, 1769-1770

I corpus ciada de guirandes de fleutes et de
cartauches, les arses ajourées en forme
et actualles, les arses ajourées en forme
et norme d'aburgine, le présentior à cinq
lobes de même décor
the body chased with garlands of flowers and
cartauches. It et pierced handies in the shape
of a basélet of roses surrounded by foliaged
of a basélet of roses surrounded by foliaged
applied on rébon feit devels border, décorated
with embossed and chased bunches of
flowers on matted ground, aubergine cover

finial surrounded by leaves, the circular stand with five lobes with the same decoration height 12.48 in.; diameter 6.85 in.; weight 64.5 oz.; 31,7 cm; 17,4 cm; 1830 g.

weight 64.5 cz.; 31.7 cm; 17.4 cm; 1830 g. PROVENANCE Bernard De Leye, Biennale de Paris, 2006 J Kugel, Paris, 2014 Born in 1730, Jacob Heinrich Henri Alberti was one of the most important Strasburg silvermiths. He worked with the famous Jean-Louis III Iralin. An almost identical ecuelle from J.H.H Alberti, 1772 is in the Musée des Arts Décoratifs de Strasburg, The ecuelle from the museum was in the collections of Napoléon III, the Dukes of Hamilton, Mario Palume, the Cabany family, Charles Drouilly and Léon Helft.

60 000-80 000 € 61 500-82 000 US\$







PROVENANCE Sotheby's Paris, 7 novembre 2013, lot 190

10 000-15 000 € 10 300-15 400 US\$

18

804

POT-POUR IE N PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, CHINE, VERS 1700, LES MONTURES, PARIS, 1737-1272
A FRENCH SILVER-MOUNTED IMARI PORCELAIN POT POUREN VASE, THE PORCELAIN, CHINA, CIRCA 1700, THE SILVER MOUNTS, PARIS, 1737-1722

peint en bleu sous glaquire, rouge de fer et doré avec des vases de fleurs et de bambous, le pot monté en argent ciselé d'entrelacs et de feuillages entourant des oiseaux fantaisistes, le couvercle avec une monture assortie et une prise en bouton

prise en bouton
painted in underglaze blue, iron red and
gilt with vases of flowers and bamboo, the
pot mounted with a silver irin chased with
straywork and foliage enclosing familiar brids,
the cover with matching finial mount and bud
finial
height 67 in; 17.1 cm.

PROVENANCE
Collection de Lily & Edmond J. Safra, New York
Sotheby's New York, 18 octobre 2011, lot 869

5 000-8 000 € 5 200-8 200 US\$

805

CHOPE EN PORCELAINE IMARI AVEC
MONTURES ARGENT ET VERMEIL PAR
JORGEN FRIIS, RANDERS (DANEMARK),
VERS 1775
A DANISH PARCEL-GILT SILVERMOUNTED IMARI PORCELAIN TANKARD,
JORGEN FRIIS, RANDERS, CIRCA 1775

JORGEN FRIIS, RANDERS, CIRCA 1775
to couver/ole en forme de dôme orné d'une
médaille sudeoise datée 1725 et gravée
FREDERICUS D.G. REX. SVECIA, gravée autour
en pointilé des misales NASL LOIL), anis que
de la date 1775
the lobed domest cover inset with a Swedish
medal dated 1725 and engraved FREDERICUS
D.G. REX. SVECIA, the forked scrolled
thumbpiece topped by a female head, the
cover also procked with initials NASL KJDL and
date 1775
height 8Viniz, 20,96 cm.

PROVENANCE
Galerie Aveline, Paris, 1990
Collection de Mme Charles Wrightsman,
Londres
Sotheby's New York, 28 avril 2010, lot 185

7 000-10 000 € 7 200-10 300 US\$









SAUDIÈRE À DEUX BECS EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, VERS 1700, LES MONTURES, PARIS, J777-1722 A FERNCH SILVER-MOUNTED IMARI PORCELAIN DOUBLE-LIPPED SAUCEBOAT, THE PORCELAIN APANA, LIGAE, APANA, LIGAE, DE SILVER MOUNTS, PARIS, J777-1722

THE SILVER MOUNTS, PARIS, IJTP-TYZE perite a Pilea, rouge for 4 dors 4 moths de gerbes de fleurs et de pampres, le pied en argent bordé de godrons, les becs verseurs mouurrés de titles d'hommes barbus, les anses en volutes painted with underglaze blue, iron red and gilt with sprays of flowers and flowering vines, the silver floot rim gadroonet, the pouts cast with bearded masks, bifurcated strap handles terminating in scrolls terminating in scrolls length 8 in.; 20,3 cm.

PROVENANCE
S.J. Phillips Ltd., Londres, 1997
Collection de Lily & Edmond J. Safra, New York
Sotheby's New York, 18 octobre 2011, lot 866

4 000-6 000 € 4 100-6 200 US\$

8 7 BOUILLON COUVERT AVEC PRÉSENTOIR EN PORCELAINE IMARI MONTÉE EN ARCENT, LA PORCELAINE, JAPON, DÉBUT XVIIIE SIÉCLE, LES MONTURES, PARIS, 1717-1722

1717-1722
A FRENCH SILVER-MOUNTED IMARI
PORCELAIN BOWL, COVER AND STAND,
THE PORCELAIN, JAPAN, CIRCA 1700,
THE SILVER MOUNTS, PARIS, 1717-1722

THE SILVER MOUNTS, PARIS, JTZ-TZ2

Ja porcelaine décorde de pruns et arbres
fruiters, le pied et le couvercle avec montures
en argent godronné, les annes à volutes
coséedes de feuilles, le couvercle à pres sur
une terrassé à lobes rayonnants
panted et underglaze blue, iron et, green and
gilt with prunus and branches bearing fruit,
the stand and cover mounted with gadrooned
silver rims, the bowl with bifurcated scroll
handles chased with leaves, the cover with bud
final issuing from leaves and circular mount
chased with radiating lobes
diameter 104vin. 26,3 cm.

PROVENANCE
Collection D. David-Weill
S.J. Phillips Ltd., London, 1998
Collection de Lily & Edmond J. Safra, New York
Sotheby's New York, 18 octobre 2011, lot 863

From 1659, Japan's fledgling blue and white export industry flourished. However, it was Japan's innovative, colourful wares that provoked a European frenzy in the 1680s.

Two distinct enamelled wares were developed by the VOC, a delicate Kalkemon style and a bolder (mari style. Production peaked from 1650 through 1725, but faced with cheaper Chinese exports, trade cased by 1745. Western demand continued, especially for Kalsemon, prompting European potters to mittate these wares. Invaria wers are bold and ostentatious, characterized by dense patterns, typically, the Imari palette includes underglaze blue, iron-red enamel and gold. The term Ilmari derives from the name of the port near Arita from where porcelain was transhipped to Kalsessian and the control of the port of the port

25 600-35 800 US\$





ECUELLE COUVERTE EN PORCELAINE FAMILLE VERTE FIN DU XVIIE SIÈCLE MONTÉE EN ARGENT, LA MONTURE, PARIS, 1773-722

A FAMILLE VERTE PORCELAIN ECUELLE AND COVER WITH FRENCH SILVER MOUNTS, THE PORCELAIN LATE 17TH CENTURY, THE SILVER PARIS, 1773-722 COUNTER SILVER DE MOISTE SILVER PARIS, 1773-722 CROUNTER SILVER PARIS, 1773

mounted with moulded rims and flat shaped handles chased with strapwork on matted ground, above openwork interlace straps enclosing floral pendants, moulded knop finial height 81% in; 21,5 cm.

PROVENANCE
S.J. Phillips, Londres, 1987
Collection de Mme Charles Wrightsman,
Londres
Sotheby's New York, 28 avril 2010, lot 186

7 000-10 000 €

7 200-10 300 US\$



809

PAIRE DE FLAMBEAUX EN VERMEIL, LONDRES, VERS 1695

A PAIR OF WILLIAM AND MARY SILVER-GILT CANDLESTICKS, LONDON, CIRCA 1695

chacur reposant sur une base ronde moulurée et ciselée d'une frise d'entrelace et de fleurs de lys. les fûts également moulurés et ciselée de une frise d'entrelace et de fleurs de lys. les fûts également moulurés et ciselée de de lys. les fûts également moulurés et ciselée de lys. les fûts figurés d'amprovir and fleurélys, the balaites faitem and sposi-dhaped sockets similairy cast and chased, engraved with coat-d'arms within a locenge height l'Avian.; weight 39.5 oz. 18 cm. 1120 g.

PROVENANCE Christie's Londres, 4 juin 2013, lot 348

4 000-6 000 € 4 100-6 200 US\$



810

GRANDE BOÎTE À BIJOUX COUVERTE
EN VERMEIL PAR FRIEDRICH II
SCHWESTERMÜLLER, AUGSBOURG,
1743-1745

A LARGE GERMAN PARCEL-GILT SILVER
JEWELLERY BOX AND COVER, FRIEDRICH
II SCHWESTERMÜLLER, AUGSBURG,
1743-1745
en forme de cartouche, les côtés cannelés,
le couvertole ciselé et gravé de rinceaux,
cartouche shaped and on spreading shaped
foot, the sprai-fluted sides and cover chased
and engraved with foliage scrole and rocaile
on textured ground, marked underneath and
no cover

on cover height $9\frac{1}{10}$; weight 38 oz.; 23.5 cm; 1080 g.

PROVENANCE Christie's Londres, 29 novembre 2007, lot 649

8 000-12 000 € 8 200-12 300 US\$

MINORTANT ENSEMBLE COMPRENANT PLATEAU ET PAIRE DE PRÉSENTOIRS EN ARGENT PAR PAUL DE LAMERIE, LONDRES, D'34

AN IMPORTANT GEORGE II SILVER TRAY AND PAIR OF SALVERS, PAUL DE LAMERIE, LONDRES, D'34

Ile plateau rectangulaire, les présentoirs carrés, chacur reposant sur quatre pieds, le bord cannelé ciaélé de couplies et de faulliges, le centre gravé d'armoines, de volutes et de trilleils, les angles gravés postérierrement de quatre cartouches avec crimers

the tray rectangulaire, the salvers square, each on four soroll bracket feet, the receded rim cast and chades with the orrament, shells and foliage, the borders with a band of chased shells, scrolls and trelliawork, the centre engraved with a coat-of-arms within a Roccocartouche and with outer band of finely flat chased and engraved shells, waterfails; scrolls and trelliawork, the nagles with four Roccoc cartouches, each engraved with a later creat length of the tray 24/4/in., with of the salvers 11/4/in. vwglyt 28/4 or.; 62.5 cm. 30 cm.; 8842 gr.

PROVENANCE

PROVENANCE Le plateau: Mme Donald S. Stralem Christie's New York, 22 octobre 1984, lot 337 Collection de Mahdi Al-Tajir Christie's, Londres, 10 juin 2010, lot 340 Les présentoris: Christie's Londres, 3 mai 1995, lot 75 Christie's Londres, 4 juin 2013, lot 367 Koopman Rare Art, Londres, 2013

LITERATURE

LITERATURE

Christie's Review of the Season, 1985 (tray). The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, p. 99 (tray). M. Clayton, Christie's Pictorial History of English and American Silver, Christie's, 1985, p. 170, no. 3

The arms are those of Trevor impaling another.

100 000-150 000 € 103 000-154 000 US\$







812
PAIRE DE PRÉSENTOIRS GEORGE II EN ARGENT PAR JOHN LE SAGE, LONDRES, 1732
A PAIR OF GEORGE II SILVER SALVERS, JOHN HUGH LE SAGE, LONDON, 1732 de forme carrée, les bords ornés de volutes, copullages et fluent, repoaraf sur quatre pieds en pattes de inon, avec des ornements cisselles, gravée d'armonies shaped-square form, with scoll, shell and flower borders, of our lion-paw feet, with chased and engraved ornament and a coat-di-arms width 114m., veight 86/vaz., 29 cm.; 2460 gr. PROVENANCE

PROVENANCE Koopman Rare Art, Londres, 2018

6 000-8 000 € 6 200-8 200 US\$

813

PRESENTOIR EN ARGENT PAR PAUL DE LAMERIE, LONDRES, 1732

A GEORGE II SILVER WAITER, PAUL DE LAMERIE, LONDON, 1732

A GEORGE II SILVER WAITER, PAUL DE LAMERIE, LONDON, 1732

Inceaux et de coquilles, le centre ciselé et gravé de pameaux d'entrelaces et de volutes production de la company de l'amorines s'appendie d'amorines s'appendie d'amorines de la conference de la confere

PROVENANCE
Bonhams Londres, 12 novembre 2014, lot 109
5 000-8 000 €
5 200-8 200 U\$\$







814

AI IMPERIAL GIFT

ECUELLE COUVERTE ET SON

PRÉSENTOIR, AVEC COUVERTS, EN

VERMEIL PAR JEAN-HENRI OERTEL,

STRASBOURG, 1782, DANS SON ÉCIN

EN MAROQUIN FAUVE

EN MAROQUIN FAUVE A FRENCH SILVER-GILT COVERED ECUELLE, STAND AND FLATWARE, JEANHENRI OERTEL, STRASBURG, 1782, WITHIN FITTED LEATHER CASE

WITHIN FITTED LEATHER CASE
comprenant four-thette, cuillère et couteau, les
oreilles de l'écuelle repercées de feuillages, le
couvercle bombé ciselé de bouquets de roses
à prise en rose, gravée post, des armoiries du
marquis de Scorailles, le couteau moderne par
Pui forcat, Paris

Puforcat, Paris comprising an ecuelle with stand, a fork, a spoon and a knife, the ecuelle circular plain body presenting two handles piered with foliage, scrolls and rosettes, the domed cover with foliage borned economic cover with foliage borned and the standard standard sounds and the standard sounds and the standard sounds are sufficiently as the standard sounds and sure branches on matted ground, the cover law of the standard sounds are sufficiently s

with rose-shaped final, the shaped-circular stand with foliage border chased and engraved with matter pains decorated with horal gariands, engraved with later coat-of-arms of Marquis and Marquises de Scoralies on stand, cover and on fork and spoon, the modern knife by Puffcratt, Priss, modern stand: dam: 10¼in.; ecueller dam: 6 7/8; weight without the knives 7:5.5 cz; 26 cm; 17, 5 cm; 2:1408 gr.

5 cm : 24/08 gr.
PROVENANCE
Raoul, marquis de Scorailles Langhac (18131880) et son épouse Armélie de Scorailles
Chantereile (1815-1994)
L'Empiereur Napoléon III (1808-1873), lors de
son exil en Grande-Bertagne (1871-1873)
Présenté par l'Empiereur Napoléon III au 12e
duc de Hamiton (1845-1895)
Christie's Londres, 4-8 novembre 1919
Commodore Charles Drouilly, dit Charley
Drouilly (1884-)
Jacques Helft (1891-1980)
J Kugel, Paris, 2019

EXHIBITED

Metropolitan Museum, Three centruries of French domestic silver, 1938 - 1938.

Musée des Arts Décoratifs, Lordeverie française civile de province du XVIe au XVIII et silvet, 1936 - 1936, N. 379.

Musée des Arts Décoratifs, Exposition d'orfeverie française civile du XVIII et au Cellut du XVIII et al. delbut d

Exhibition Musde des Arts Décoratis, 1932.

LITERATURE
Jacques Helft. Le poinçon des provinces françaises, 1968, pl. LVVI, ill. C (cat. 1111), marás ill. p. 381

Faith Dennis, Three centuries of French domests sives: 1960, ill. vol. l. p. 345, n° 549 and described vol. Ill p. 167 n° 549

L'orfèverier française oivile de province du Vive. Jav. VIVII et av. VIVII et av

50 000-80 000 €









IMBALE COUVERTE EN VERMEIL PAR
JEAN-LOUIS III IMMLIN, STRASSOURG, 1754
A FRENCH SILVER-GILIT COVERED
BEAKER, JEAN-LOUIS III IMMLIN,
STRASSURG, 754
reposant sur un jeldduche godronné, le col
orné d'une frise de feuillages sur fond amati,
le couverde orné d'une frise similaire, la prise
en fleur

en fleur resting on a spreading gadrooned foot, the neck engraved with a frieze of foliage on matted ground, the cover decorated with the same frieze, flower finial height 4,53 in.; weight 6,7 in.; 11,5 cm; 190 gr.

PROVENANCE Sotheby's Paris, 6 mai 2015, lot 118

5 000-8 000 € 5 200-8 200 US\$

816

O I O

PRIBE DE SALIÉRES COUVERTES
EN VERMEIL ET CRISTAL DE ROCHE
PAR JOHANN REMICHIUS BERENTZ,
STRASBOURG, VERS 1730.
A PRIBE OF FERGUES GILVER—GILT AND
ROCK CRYSTAL COVERED SALT
CELLARS, JOHANN REMICHIUS BERENTZ,
STRASBURG, CIRCA 1740

STRASBURG, CIRCA 1740

reposant sur quatre pieds en double console, le couvercle en forme de coquille

le couvercle en forme de coquille each octagonal rock crystal salt cellar with silver-gilt mounts, on four scrolled feet linked to the edge of the rock crystal by a moulding and hinged top with lid in the shape of a shell, height 15½in; length 3½in;; width 25¼in; 4,2 cm; 8 cm; 6,6 cm.

PROVENANCE J. Kugel, Paris, 2014

LITERATURE A similar pair is illustrated in Alexis Kugel, Vermeilleux!, Paris, 2014.

The pattern of these salt-cellars and the use of rock crystal is characteristic of Strasburg silversmiths.

2 050-3 100 US\$

817

TIMBALE OVALE A CÔTES PINCÉES EN VERMEIL PAR JOHANN JACOB EHRLEN, STRASBOURG, VERS 1742

A SILVER-GILT BEAKER IN TULIP FORM, JOHANN JACOB EHRLEN, STRASBURG, CIRCA 1742

reposant sur un piédouche godronné, la partie inférieure appliquée de feuillea alternant avec des lambrequins gravés d'entrélacs de feuillages, sois le col quatre motifis gravés de feuillages sur fond arnati, le corps gravé d'un monogram et sous la base de la date 1742 with out lapering fluted section, resting on a gardonode spreading flot, the lower part of the body applied with lance-shaped laeves, alternation gibt engraved with the order engraved with ancoelate leaves on a matted ground, the body engraved with the mirroir monogram LM and under the base engraved with the date 1742 height 34/m. videt 34/m. vie gift 6,3 oz.: 9,5 cm, 68 cm; 180 g.

(1)

PROVENANCE

Perez Jourdan-Barry, J. Kuggli, Fars, 2014.

LITERATURE

AMEN SEMBER STANDARD SEMBER STANDARD SEMBER STANDARD SEMBER STANDARD SEMBER SEMBE

LITERATURE Alexis Kugel et al., Vermeilleux!, Paris, 2014

6 000-8 000 € 6 200-8 200 US\$





ECUELLE COUVERTE ET SON
PRÉSENTOIR EN VERMEIL PAR JOHANN
PRÉSENTOIR EN VERMEIL PAR JOHANN
PRÉSENTOIR EN VERMEIL PAR JOHANN
PRÉDIENCH BAER, STRASSOURG, 1766
A FRENCH SILVER-GUT COVERED
CUELLE WITH STAND, JOHANN
FRIDERICH BAER, STRASSOURG, 1766
Is présentoir à bord chardroumé mouluré de
fliet et rubans croids, le mari appliqué de
guirándes de flieurs et de couples d'oiseaux,
le corps appliqué de fleurs et de delux écus
ammorise, les ornelles apulendes de ribeneaux
le copilles
mouléded with thread and crossed ribbons, the
mapolied with flowers garlands and three
couples of brids, the center engraved with a
coats-of-arms below a Duke corroret, the body
applied with flower garlands, two coats-ofarms of the Gourgue de Vayres et Lamoignon
below a count's coronet, openwork of foliage
and shell handles, the cover border modiéd
with thread and four bunches of flowers, the
final iriang from foliage
height bowl 5 29/32 in. length 11 7/32 in.
width 50/11, verbig 13.4 z.e.; 15 cm. 28.5 cm;
1.6.5 cm. 970 g. diameter dish 10/Van; weight
1.24 cz; 27 cm; 680 g.

PROVENANCE J. Kugel, Paris, 2015

J.Kugel Pairs, 2015

LITERATURE
Aleas Nugel, Vermeilleuxl. Pairs, 2014

This exceptional ecuelle demonstrates the talent of Johann Friderich Baer, a rare sleiversmith whose estrawagant masterpiece, a standing cup and cower figures on a portrat of the artist attributed to Johann Dame Hemich, both in the Minneapolis Institute of Arts. In 1976, Johann Frischich Baer became master in the Strasburg guid of silversmiths.

The arms are those of Gourgue de Vayres and Lamoignon. This ecuelle was made in 1766, prohably on the occasion of the tenth wedding anniversary of Armand Cullialume de Gourgue, président of the Parliament of Paris, and Elisabeth-Olive de Lamoignon.

\$\frac{1}{2}\$ 000-800 €

50 000-80 000 € 51 500-82 000 US\$





819
ENSEMBLE DE SIX SALIÈRES
COUVERTES EN ARGENT PAR MICHEL
PIERRE BATAILLE, ORLÊANS, 1780-1781
A SET OF SIX FRENCH SILVER COVERED
SALT-CELLARS, MICHEL PIERRE
BATAILLE, ORLEANS, 1780-1781
reposant sur quatre pieds à volutes, le bords
riefeners ciselés de feuillages, appliquées
de chaque côté d'un cartouche uni, les
couvercles ciselés de rinceaux, les intérieurs
dorés

PROVENANCE Ader, Picard, Tajan, Paris, 18 avril 1983, lot 121 Christie's Londres, 6 décembre 2012, lot 44

12 000-18 000 € 12 300-18 500 US\$



PAIRE DE SEAUX À RAFRAÎCHIR EN ARGENT PROVENANT DU SERVICE DU GOUVERNEMENT DE RIGA PAR JOHANN CRISTIAN NEUSS, AUGSBOURG, 1781-1783

A SILVER PAIR OF GERMAN WINE-COOLERS FROM THE RIGA GOVERNMENTAL SERVICE, JOHANN CRISTIAN NEUSS, AUGSBURG, 1781-1783

chacun reposant sur un piédouche mouluré de feuilles et baies de laurier, le corps partiellement cannelé et appliqué d'une guirlande de pampres de vigne, les anses en têtes de faune, marqué en cyrillique et en pointillé "RIG N 1"

pontille 'RIG N I'
each on spreading foot bordered with bay
leaves and berries, the body partly flutled and
applied with a large garfand of grape vines,
the looped handles terminating in Juan heads,
marked in Cyrillic and dotted 'RIG N I'
height I I I V 32 in ... weight T 5.3 cz. and 73.9 cz.;
28 cm; 2135 g. and 2097 g.

28 cm; 215 g, and 2007 g.

PROVENANCE
Commande de Catherine III de Russie, pour le
palais de Riga.
Collection du princo Demidolf (probablerenat,
acquis par Nicola Demidoft (17743283))
Moller et Cie, Amsterdam, 16-18 June 1926,
une partie d'un des olts 369, 869 du 997
Collection particulière. Belgique
Christies Fans. Rovembre 2013, lot 137
Koopman Rare Art, Londres, 2013

LITERATURE

Illustrated in Lorfevrerie d'Augsbourg en
Belgique, Antwerp, 1994, p. 132, nr 91, and
B.R. Kommer, Zirbelnuss und Zarenadler
Augsburger Silber für Katharina II von
Russland, Munich, 1997, p.59.

Regarding of Sileet for National with a President, Munch, 1957, p.59.

At the head of Russia since 1782, Catherine II I was a reforming momarch in order to govern such a wast country, she developed a large reform of the provinces from 1754 with the help of her favorite Gregori Petermán. She divided Russia into fifty provinces, each headed by a governor, who was responsible for administration, police and justice, while being linked to the central power. To reward the best governors she had twenty jointed and the provinces of the provinces in order not to be mixed. In addition the six services ordered in Paris ordered in Catherine 1778 and the provinces in order not to be mixed. In addition the six services ordered in Paris ordered in Lincoft from 1776 the Augsburg or ordered in Landon from 1776 and the first ordered in Landon from 1776 the Augsburg services: Perm. Kharkov, Blance, Riga and two others undefined.



These services remained in the imperial collections undergoing major melting between 1838 and 1849 and were sold or dispersed in auctions in the 1930s by the Sowiet government.

Institution in the 250s by the sower government.
The Riga service was delivered to the then governor Count George von Browne (1698-1792) in April 1794. Like all the other services, it is engraved in othet dine and no Cyrillic with the name of the service, in this case (RIZP-1. This service was intended for forty people with four tureens, eight candelabra, twenty-four candiesticks, eight coolers, souce boats, dishes and plates. The total weight of the service was over 170000 cunes (account 482 kg). The Riga service is the most documented because if was inventored vision, once in 1784 and again in 1795 during the visit of Peter von Bronn, Duke of Courland, during which part of the service was used.

the service was used.

After the death of Catherine II, her son,
Emperor Paul I, repatriated all the provincial
services to St. Petersburg and the Riga
service fell into oblivion. Indeed, unlike
the other imperial services listed in 1907

by Baron Foelkersam, the current service is not mentioned. It respicaved in june 1925 during an auction at Frederik Muller and Co. Offerei in three large lots with the provenance "Collection Demidoff," the process are even prolographed, and we see a tureers, candidation but also five coolers a temporal condition to the coolers of the service was procurated by the wealthy industrialist and collector Anabie Demidoff, Prince of San Donato (1812-1870) in the 19th century.

154 000-205 000 US\$







821 SERVICE DE VERRES DE MURANO, XXE SIÈCLE AN ENGRAVED GLASS PART TABLE SERVICE, 20TH CENTURY, MURANO

comprenant 269 verres, 8 carafes, 8 flacons avec leur bouchon

engraved and gilt with initials, flower sprays and bows, comprising 269 glasses, 8 carafes, 8 flasks with stoppers (285)

5 000-7 000 € 5 200-7 200 US\$



S222

SERVICE À DESSERT EN PORCELAINE, MANUFACTURE DE SÉVRES, VERS

1023-1029

A SÉVRES PORCELAIN DESSERT

SERVICE, CIRCA 1823-1923

painted the centre with studies of various fruits framed, the border gilt with Vitruvian scrolls, named in black sorpit to each plate and ingliding to the border point with Vitruvian scrolls, named in black sorpit to each plate and ingliding to the border gilt with Vitruvian varias B1, blue border point to convertes de former varias B1, blue border bouls, comprising an ice pail, cover and liner (glacities couvertes de former varias B1, blue border bouls, comprising an ice pail, cover and liner (glacities couvertes de former varias B1, blue border bouls, comprising an ice pail, cover size by consideration and liner formation to the proposition of the cover in the proposition of the cover in the cover in the proposition of the cover in the cover in

PROVENANCE Christie's Paris, Oeuvres provenant des collections du Comte M.A., 28 novembre 2017.

20 000-30 000 € 20 500-30 700 US\$









PRÉSENTOIR EN VERMEIL PAR DAVID TANQUERAY, LONDRES, 1717 A GEORGE I SILVER-GILT TAZZA, DAVID TANQUERAY, LONDON, 1717

TANQUERAY, LONDON, 1717
de forme ronde, le bord mouluré d'oves.
appliqué au-dessous d'un décor en appliques
de feuilles lancéolées, le pied amovible à
bord de feuilles de laurier, le centre gravé
d'armoiries

circular with ovolo border, applied underneath with cut-card decoration, the detachable foot with laurel ornament, the centre engraved with coat-of-arms diameter 11¹³/sin:, weight 50 oz.: 30 cm; 1420 g.

PROVENANCE Christie's, Londres, 4 juin 2013, lot 347

Christie's, Londres, 4 juin 2013, lot 347
The arms are those of Fountaine of
Narford Hall, Norfolk, probably for Sir
Andrew Fountaine (1676-1783), the English
connoisseur and art collector, who was born
al Salle, Norfolk, the eldest son of Andrew
Countaine (1632-1707) and his wife, Sarah
(b. 1654), youngest daughter of Sir Thomas
Christley of Wirmpole, Cambridgeshire: He
was a King's scholar at Eton before going up
to Christ Church College, Oxford, where he
graduated in 1697 A gifted scholar, he was
kinglisted in 1699 having been selected to
make the Latin oration to William II ion his
entry to Oxford.

Fountaine made two Grand Tours of Europe, during the second of which, in 1714, he made many purchases of paintings and works of art for himself and on behalf of various wealthy friends. The dispersal of his collections,

including majolica which was deemed to be the finest such assemblage outside Italy, took place in a four-day sale at Christie's in 1884.

Died, 4 September 1753

"Sir Andrew Fountaine, Kt, vice chamberlain to Q. Caroline, and warden of the mint, aged 78, at his seat at Narford, Norfolk. (The Gentleman's Magazine, London, September 1753, p. 445)

Gentleman's Magazine, London, September 1753, p. 446.
1753, p. 446.
1754, p. 446.
1754

6 000-8 000 € 6 200-8 200 US\$

824

SERVICE DE COUVERTS EN VERMEIL
NON POIÇONNÉ ATTRIBUÉ À TOMASO
TAGLIAFERO, NAPLES, VERS JTAO, LES
MANCHES EN ÉCAILLE PIQUÉE D'OR
AN ITALIAN SILVER-GILT FLATWARE
SERVICE WITH BROWN TORTOISESHELL
AND GOLD PIQUÉ HANDLES, UNMARKED,
ATTRIBUTED TO TOMASO TAGLIAFERRO,
NAPLES, CIRCA 1740

comprenant 12 fourchettes, 12 cuillères et 12 couteaux, les manches à spatules violonées, dans un écrin à la forme moderne estampé J.KUGEL PARIS

JKUGEL PARIS comprising twelve forks, twelve spoons and twelve knives, the tortoiseshell handles with scroll motifs, small differences in the piqué, in a fitted modern box stamped JKUGEL PARIS knives: 5% in cfixes. 67 Mis. spoons: 6% ain.; 22.5 cm; 16.4 cm; 16.4 cm

(36)

PROVENANCE Collection David-Weill Galerie Kugel, Paris, 2018

A comparable set made of blond tortoiseshell is illustrated in the catalogue of the 2018 exhibition Piquel: Kugel (Alexis), Pique' / Gold, Tortoiseshell and Mother-of-Pear at the Court of Naples, ed. Rizzoli, 2018, pp. 37, 46, cat. 35

- 50 000-80 000 € 51 500-82 000 US\$







825

PAIRE DE MOUCHETTES ET LEUR
PLATEAU EN ARGENT PAR ANTOINE
FILASSIER, PARIS, 1724-1725

A FRENCH PAIR OF SILVER SNUFFERS
ON TRAY, ANTOINE FILASSIER, PARIS,
1724-1725

reposant sur quatre pieds griffes, le bord
godrondi, le plateau et les mouchettes gravés
d'armoiries comtalas
the tray on four claw feet, with fluted edge
and engraved frieze of interfaced carbouches.

the snuffers height 6%in.; weight 11,6 oz.; 17,5 cm; 330 g.

PROVENANCE Christie's Paris, 3-4 octobre 2012, lot 47

The arms are probably those of Joly de Chouin
7 000-10 000 €
7 200-10 300 US\$





PAIRE D'IMPORTANTS CHANDELIERS À
TROIS LUMIÈRES EN ARGENT GEORGE II
PAR GEORGE WICKES, LONDRES, 1744
A PAIR OF GEORGE II SILVER RIGURAL
THREE-LIGHT CANDELABRA, GEORGE
WICKES, LONDON, 1744
les fût en forme de salyres homme et femme,
les pieds en coquille, les appliques en chêne
cealées de cartoches rocalle sur fond de
cannelures, les branches à Trois lumières avec
les branches d'armoines
les branches d'armoines
the stems in the form of male and female

les branches d'armories
the stems in the form of male and female
satyrs, the bases chased with panels of
basiet-weave and reserves of shells on
matted ground on leaf flanked shell fleet. the
oalv-festooned sconces chases with roccoocarcuches on a ground of sloping flutes,
detachable three-light branches with swiring
berned foliate arms and multiple-petatled
sunflower sconces, engraved on both bases
and branch sockets with the Fitzgerald crest
below an earl's ocronel.
Height 17 in; weight 323.8 oz; 43.2 cm; 9180 gr.
PROVENANCE.

PROVENANCE
Edward FraGorald, Zeme dus de Leinster, et par descendance
Christies, London, IZ May 1926, lot 162
(Property of Hs. Grace the Duke of Leinster)
Lonel Contino de Cirictino Brothers, Londres
Thomas Lumley, Londres
Mine Offiz Linares (1900-1980) (acheté le 5juin 1951).
Tarannos nar descendance à son fils George

juin 1951) Transmis par descendance à son fils George Ortiz (1927-2013) Sotheby's, New York, 13 novembre 1996, lot 8 Koopman Rare Art, Londres

LITERATURE

Elaine Barr, George Wickes, Royal Goldsmith, 1698-1761, London, 1980, pp. 84-86

The creat is that of James (29 May 1722 – 19 November 1773), son of Robert F1sGeraid. 19th November 1773), son of Robert F1sGeraid. 19th Facard is Ridare and in the Wise. Many, daughter of William O'Brien, 3rd Earl of Inchapian. Styled Lund O'Brie, he susceed as 20th Earl of Kiddize upon the death of his father on 20 February 1747 to Many (a 1814), daughter of Foharies, 2nd Duke of Richmond and Lennos, by whom he had nine sons and ten daughters. The Earl was created Manyuses of Kiddere n P183 and in 1765 Duke of Leinster. He died at Leinster House, Dublin.

Marquess of Nicidare in 1761 and in 1766 Dulle of Marquess of Nicidare in 1761 and in 1766 Dulle of Lennter. He died at Lennter House, Dublin. George Wicker's Genfelman's Legier records these candelabra as having been delivered to the Earl of Nicidare on 27 May 1746. This rebush of candilectics & branches & False noolis, 3080c. 120kut, at a cost of the silver (269 5 6.64) and fashioning (10s, per ca), totalling £154. The design for the current candelabra made its way to England from France with remarkable speed after its inception. Appreciation for French styles and tastes was well developed in London in the first half of the 18th century, and many of Wickes clients would have been demanding versions of the strongly rocco pieces they had seen on their travels: it was in Mesomer's 1749 uplication that we see the origins of these candelabra described in Mesomer's 1749 uplication that we see the origins of these candelabra described an impossibility for such a creation to be made spring from the stem with efortiess whance, pring from the stem with efortiess whance, pring from the stem with efortiess whance, the whole is orbing less than a masterpiece of daring and inventioness. The design must have proved a popular one because the was adopted and adapted by the great master orferer Thomas Germans one afferwards. How exactly German's now afferwards.

orteve Ihomas Germain's model journeyed over the Channel is not known, but two silversmiths are known to have left their marks on versions in 1744/85; the current pair and a second pair with the mark of John Hugh Le Sage

(Christie's, London, October 24, 1990, lot 247). With premises a stone's throw away from one another, it seems very likely that there would have been some collaboration between Le Sage and Wickes. The designs, or perhaps even the casting modifs for the current lot must have been weep tasked because Parker & Wakelin (Wickes Successor) made use of them for a pair in 1770, now in the Fairhaven Collection at Anglesey Abbey A. Hutther pair was supplied by Paul Storr for Rundell, Bridge & Rundell in 1816 (Christie's, New York, 21 October 2003, lot 355).

James FitzGerald succeeded his father as the Earl of Kildare in 1744 aged just 23, and James In United States and TAM aged by at 23, and wasted little time in imposing his taste on the Eard of Kilddare in ITAM aged by at 22, and wasted little time in imposing his taste on County Kilddare, leatend. The diring room ceining was and to be the finest in leteland, and the Earl had brought in the services of two flatial buccation to apply the finishing touches. If the current candidator had been ordered for the succation to apply the finishing touches. If the current candidator had been ordered for the succation to apply the finishing touches, if the current candidator had been ordered for the fine or appropriate setting. Equally, the Earl might have had in mind Kildare House, on the outskirts of Dublin, as the home for his new candidators. Weight is a dided to this theory by the fact that building work started in IAMS, most light by the year Wickes delivered his commission. Of course, the idea of silver remaining in one property is a modern one, and it is quite probable that the Earl took his candidators and his celebrated Lenster

256 000-410 000 US\$





COUPE OVALE EN ARGENT PAR JOHANN GEORG QUIRL, OSNABRÜCK, VERS 1750 A GERMAN SILVER OVAL SMALL BOWL, JOHANN GEORG QUIRL, OSNABRÜCK, CIRCA 1750

reposant sur un piédouche shaped-oval form, on a spreading foot height 1%in.; length 4%in.; width 3¼in.; weight 2,45 oz.; 4 cm; 12 cm; 8 cm; 70 g.

PROVENANCE Schloss Ahlden, Allemagne, 12 avril 2018, lot 68

500-700 €

550-750 US\$

829

TIMBALE GRAVÉE EN ARGENT PROBABLEMENT PAR PIERRE-JACQUES THOMAS SENS 1780-1781

THOMAS SENS 1780-1781

A FRENCH SILVER ENGRAVED BEAKER, PROBABLY PIERRE-IACQUES THOMAS, SENS, 1780-1781

reposant sur un piddouche moulure d'oves, le corps gravé de feuillages et de fleurs, le col grave d'une frise de cou

PROVENANCE Tajan, Paris, 24 juin 2008, lot 18

450-650 US\$





828

PRÉSENTOIR CARRÉ EN ARGENT PAR EDWARD POCOCK, LONDRES, 1728 A GEORGE II SILVER SALVER, EDWARD POCOCK, LONDON, 1728

reposant sur quatre pieds sabots évasés, gravé d'armoiries au centre

PROVENANCE Bonhams Londres, 12 novembre 2014, lot 103

The arms are those of Newton of Crabaton, Diptford, Devonshire, impaling another

1 500-2 000 € 1 550-2 050 US\$

830

PETITE COUPE OVALE EN ARGENT SUR PIETD PAR SVEN NORDBERG, HEIDE (HOLSTEIN, ALLEMAGNE), VERS 1780
A GERMAN OVAL SILVER BOWL, SVEN NORDBERG, HEIDE (HOLSTEIN), CIRCA 1780
Is bord ondulé ciselé de côtes, reposant sur un piédouche godronné
on spraeding stand, framed by tongue frieze, a thin domied bowl with flower-like curved petals brodéred by armour ordges length 54km, width 44km, weight 4.5 oz. 14.5 cm. Il cm 130 gr.

PROVENANCE Scholss Ahlden, 5 mai 2018, lot 73

350-450 US\$



ENSEMBLE DE QUATRE FLAMBEAUX EN VERMEIL DU SERVICE PELHAN-CLINTON PAR PAUL CRESPIN D'APRÈS W. KENT, LONDRES, 1743

A SET OF FOUR GEORGE II SILVER-GILT CANDLESTICAS FROM THE PELHAN-CLINTON SERVICE, PAUL CRESPIN AFTER A WILLIAM KENT DESIGN, LONDON, 1745

sur des bases carries à pars cought, sond the service carries carneles canneles ornés de purifandes, les appliques décordes de la même manière, le sommet des bases graved d'armoniers on square bases with cut corners cast and chased with brodres of acanthus leaf-lips below furied double-shells linked by scrolls, the lower stems with bellfower swags rising to leaf-capped or bud pendants, tapered cylindrical soonces similarly decorated and paddonated sond for the control of the control

PROVENANCE
Henry Fiennes Pelham-Clinton (1720-1794). Se comte de Lincoin et 2e duc de Nevecasileunder-Lyne (Fransi'ns à ses decendants). Propriet de Comment (1920-1920). Conferênce à Conferênce à Judice 1920, de 1920-1920. Constitue à Conferênce à Judice 1920, de 1920-1920. Propriet à Comment (1920-1920). Propriet à Comment (1920-1920). Propriet à Novembre (1920-1920). Propriet à Manuel (1920-1920). Roopman Rare Art. Londres, 2018.

Koopman Rare Art, Londres, 2018
LITERATURE
HH, Mulliner, The Decorative Arts in England
During the Late XVIIIth and XVIIIth Centuries,
London, 1922, Eg. 125
John F, Hayward, Silver made from the
designs of William Kent, The Connoisseur,
June 1970, pp. 105-110
Elaine Barr, George Wickes Royal Goldsmith
1698-1761, London, 1980, pp. 102-103
Susan Weber, editor, William Kent Designing
Georgian Pitan, New Hawen and London,
2013, p. 539

100 000-150 000 € 103 000-154 000 US\$



The crests are those of Clinton, for Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln K.G., later 2nd Duke of Newcastle-under-Lyne.

Of Life Of Nac., state 2 in Under or reversable under 1, yes.

9th Earl of Lincoln and 2 nd Duke of Newcastle-under-1, yne.

Henry Fiennes Felham-Cliniton was born in London on 16 April 1720, the second son of Henry Clinton, 7th Earl of Lincoln (1684-1728), and his wide Lury (d. 1736), daughter of Thomas Felham. 1st Baron Felham of Laughton (1683-71/2), and sister of Thomas Felham. 1st Baron Felham for Lincoln at the age of 10 upon the death of Lincoln at the age of 10 upon the death of Lincoln at the age of 10 upon the death of Lincoln at the age of 10 upon the death of Lincoln at the side for brown in 1730. His guardan, his childless uncle Thomas, under whose protection he lived, considered Lord Lincoln as his her.

as his heir.

Lord Lincoln, having completed his education at Cambridge and considered one of the handsomest men in Britain, embarked on a Grand Tour, He was joined at Turn by his oil school/friend, Horace Walpole (177-1797). The pair argued, however, and Lincoln returned to England, they were never reconciled. Once at home, he began to court his occusion, Catherine (1727-1750), daughter of Henry Pelham (1694–1754), Prime Minster from 1743 until his death. They were married on 3 October 1744.

death. They were married on 3 October 1744. Yesterday [sic] the Right Hon. the Earl of Lincoln was married to Mass Peham, eldest Daughter to the Right Hon. Henry Peham, Esc.; Brother to his Grace the Duke Sezi; Brother to his Grace the Duke Sezi; Brother to his Grace the Duke of Newcastle: The Geremony was performed at Mr. Pelham's House in Airligion. Street St. James's, after which they set out to celebrate their Nupchilas of Clermont, the Seat Grace the Duke of Newcastle."

urace the Duke of Newcastle*. By this union, which resulted in the birth of four sons, Lincoln was her to both of his unices. Through their influence he was given various apportiments, including, in 1752, a Knight of the Order of the Garter, and between 1756 and 1752 Lord of the Bedrahem George III. He succeeded as 2nd Duke of Newcastle-under-Jine upon the death of his uncle in 1758.

uncle in 1768.

The Duke, who preferred the pleasures of sport and country life to politics, died following a stroke aged 73 on 22 February 1794 at his

house in Palace Yard, Westminster His most significant legacy was the development of a magnificent four thousand acre estate. Clumber Park, Nottingharnshire, which he had inherited in 1768 from the 1st Duke of Newcastle. Although the mansion at Clumber no longer exists, having been twice destroyed by fire and finally dismantated in 1938, the park is now owned by the National Trust.

William Kent

William Kent
William Kent (bap. 1686 – 12 April 1748), the
scribted, painter and designer of gardens,
interiors and furnishings, was fortunate to
have been commissioned in 1722 by the
erminent Whig statesman Henry Pelham, to
create the interiors of his London residence,
22 Old Burlingson Street, Pelham, the 2nd
Duke of Newcastle's father-in-law, was thus
Kent's aerisest political patron. In Tat's Pelham
again employed Kent, to design another
residence, 22 Arington Street In fact. Kent
counted Pelham among a group of his
distinguished freinds, bequeathing him The
School of Athens; a painting after Raphael ?

School of Athens, a painting after Raphael ? Earlier, in 1725, Kent was 'employ'd in making vast Atlerathors for the 1st Duke of Newcastle at Newcastle House, Lincoln's lin in Fields, the centre of Wing political activity for two decades from the early 1740s. In 1729 Kent was again in the service of the Duke when he was commissioned to work on Newcastle's country retreat Claremont, a Palladian manison and its estate near Esher in Surrey, ¹ As Lord Lincoln the 2nd Duke employed Kent in the 1740s at Oatlands Park, also in Surrey.⁴

in the IAVIG at Cutations rain, also in surrey. Through the recommendations of his Whige employers, William Kent worked on various public works in addition to their private dwellings. By this means in IZPS fent was appointed to the positions of deputy surveyor and master mason, which he held until his death in IZ48.

The candlesticks

The candlesticks
The present candlesticks are thought to have been inspired by one of William Kent's designs, builstands in TAM by John Vardy in Sorne Designs of Mr. Inigo Jones and Mr. William Kent (p. 12). The majority of surviving pate known to have been designed by Kent was made under the ausprices of the goldsmith, George Wickes, including the gold cup and

cover of 1736 for Col. James Pelham (1683-1761), who was Private Secretary to Frederick, Prince of Wales and second cousin to both the 1st Duke of Newcastle and Henry Pelham.⁵

As Lord Lincoln, the 2nd Duke of Newcastle is likely to have purchased the present set of candlesticks in 1744/45 on the occasion of his marriage to Catherine Pelham. The choice of William Kent is not surprising, he having worked closely with both the bride and groom's families.

having worked closely with both the bride and groom's families. In 1775, sowers years after Lord Lincoln had succeeded his uncle as 2nd Duke of or candlestake from Week's commercial descendants. Parker & Wakelin, recorded in the firm's Gentleman's Ledger as 2 pair of fire candlestake and noss. After Kent. . 95cs. 8 darks 94% - 956 15s 7d. Leweste entries for eight. Fine Chased candles' are listed with scratch weights matching those of the four Crespin candlestake of 1745 and the 1757 and 1775 pairs made to match in Cumber's "Inventory of Plate Belonging to his Grace the Duke on Newscalts Taken at Cumber 2s' Inventory of Plate Belonging to his Grace the Duke on Newscalts Taken at Cumber 2s' August 1791 by Wakelin & Taylor, goldsmiths of Planton Street, Haymarket, Londons' In 1810 the 3rd Duke of Newcastle under-tyne commissioned flunds! Bridge & Rundell to fit his pair of 1757 and 1775 candicaticles with removable two branch to pas marked by Paul Storr as head of Dundell's silver factory. Place sticks and their branches were in the collection of Lily & Edmond J. Safra, see Schelp's, New York, 20 October 2011, lot 810. Stor & Co. pressmably cast additional.

Storr & Co. presumably cast additional models at this time; a set of four candlesticks, Adated 1814-15 are on loan to the Victoria and Albert Museum. Another set of four dated 1815, comprising part of the extensive Sutton service, was sold at Christie's, London, on 31 March 1976, lot 86.

Notes.

- Notes.

 The Buily Post, London, Finday, 12 October 1744, p. 1c.
 2. National Auditor, New PROB 11776.

 The Buily Post, London Home, New PROB 11767.

 South Water, editor, Water Merch Evogging Gaorgius Britan, 1888.

 A Michael Stranger, 1889.

 A Michael Stranger, 1889.

 A Michael Stranger, 1889.

 South Water, 1889.

 South Water





PAIRE DE BOULE À ÉPONGE ET BOULE À SAVON EN VERMEIL PAR JOHANN JAKOB II BRUGLOCHER, AUGSBOURG, 1751-1752 A PAIRE OF GERMAN SILVER CILL'S SOAP BOX AND SPONGE BOX, JOHANN JAKOB II BRUGLOCHER, AUGSBURG, 1751-1754 Proposant sur in pédouche cisée de motifs de vagues, le corps décoré de volutes, de motifs de vagues et de lieurs, la boule à éponge de taillé légèrement supérieure et ajourée on spreading foct chaned with vawe motifs, the body descrated with scroils, wave motifs and flowers, the sponge box of slightly larger size and pierced paire de l'augues de

PROVENANCE Sotheby's Paris, 6 mai 2015, lot 103

6 000-8 000 € 6 200-8 200 US\$





833

GANTIÈRE EN VERMEIL GRAVÉE AUX ARMES ROYALES DE FRANCE, PARIS, 1756-1757

A FERNCH OBLONG SILVER-CILT GLOVE STAND ON POOT ENGRAVED WITH THE FRENCH ROYAL COAT-OF-ARMS, PARIS, 1756-1757

de forme ovale, reposant sur un piédouche, le bord mouluire d'oves, le pourtour du plateau orné peut-être postérieurement de fleurs de lys dans des guirandes de feuilles de laurier, le pied insculpé de la décharge pour Paris 1756-1752 (coquille) de la contrémarque pour 1768-1774 (corniet de chasse enguiché)

the Royal arms engraved within a lozenge (for a lady), probably later decorated with laurel border enclosed by fleur-de-lys in pendant swag reserves length 9%ein.; weight 19 oz. 23.5 cm; 530 gr.

PROVENANCE Sotheby's Paris, 1 décembre 2011, lot 231

Somely's Faris, I december 2011, lot 231. The arms are probably those of Madame Victorie 5th daughter of Louis XV (1733-1799). The same arms in a similarly rendered actrauche with a vine border, can be found on a silver gilt bell. Paris, 1784, part of the toilet service made for Madame Victorie at the Chateau de Bellevue, now at Versailles. 15 000-20 000 €.

15 400-20 500 US\$





PAIRE DE TIMBALES OVALES À CÔTES PINCÉES EN VERNELI PAR FRANÇOIS DANIEL IMIN, STRASBOURK, VERS 1780 A PAIR OF FRENCH SILVER-GILT TULIP-SHAPED BEAKERS WITH TAPERED SIDES, FRANÇOIS DANIEL IMILN, STRASBURG, CIRCA 1780 creating on spreading foot, with pinched sides, the upper border engraved with garlands of flowers interhiwed with ribbons height 374/am; width 374/am; veight 13.40z; 9.7 cm; 8.1 cm; 361 gr.

10 000-15 000 € 10 300-15 400 US\$

9.7 cm; 8.1 cm; 361 gr.
PROVENANCE
Collection Kahn-Sriber
J. Kugel, Paris
LITERATURE
Alexis Kugel, Vermeilleuxt, Paris, 2014





ENSEMBLE DE DOUZE ASSIETTES EN VERMEIL AUX ARMES NICOLAY PAR TOBIAS LUDWIG KRUG, STRASBOURG, 1768

A SET OF TWELVE FRENCH SILVER-GILT PLATES, TOBIAS LUDWIG KRUG, STRASBURG, 1768 aux armes Nicolay timbries of une courone ducate with oviol borders, engraved with a duke's coat-of-arms Dama 9 1/8n: weight 236.3 oz ; 23.2 cm.; 6699 gr.

PROVENANCE Antenor Patiño (1896-1982) Graf, Paris, 2015

LITERATURE
Alexis Kugel, Vermeilleux!, Paris, 2014, no. 56.

The arms on these plates is that of conte Antoine-Chrestein de Nicolay (212-2177). A Knight of Malta, he rose during the War of Austrian Succession, becoming marechal de campin 1748, leuterant general in 1748, leuterant general in 1748, leuterant general in 1748, leuterant general in 1748, and governor of the fortifications of Marselle in 1756. He was very active in the Seven Years War, including Charletoi and Minden, and was wounded at Lawled. He became a Marshall of

Louis XV on June II or mat year.

According to family tradition, during Louis
XV reign, 7 marshalls had been named, and
each of them received as nickname one of
the 7 deadly sins. Nicolay was known as
"Gourmandise" as can easily been understood
from his portrait!

"Gourmandise" as can easily been understood from his portait of 1763 Marie-Hyacinthe Ralet de Chalet, widow of Clause-Barthelleny de Bornefond, receveur geinferal des domaines to bios de Bretagne. However his taste for impressive silver could date from earlier, based on an important pair of three-light candelabra of 1756-57 by Simon Bourget, in a private collection (see Kugel). The Count died in 1777 without issue.

These plates are part of a rare surviving set of twenty-four plates, the only known gitte examples from Bits century Strasbourg: the other set of twelve were in the collection of Jame Otz-Fatino. A sargle gitt plate of 1760, by Johann Jacob Kristein and with Russian import marks, is in the collection of the Strasbourg Museums, see Deux sibeles ordreverse à Strasbourg, 2004, no. 79, p. 136-37.

40 000-60 000 € 41 000-61 500 US\$







IMPORTANT SERVICE DE TABLE ROYAL EN PORCELAINE DE FÜRSTEMBERG ET BERLIN (K.P.M.), DIVERSES DATES, VERS 1860

AN EREIN (K.P.M.), DIVERSES DATES, VERS 1860

AND EREIN (K.P.M.) PORCELLIN COMPOSITE PART DINNER SERVICE, VARIOUS DATES, CIRCA 1860

comprenant 1.05 grandes assiettes, 82 assiettes jources, 43 assiettes hot polage 60 divers plats carries, 10 plats circulaires divers, 2 bols, 2 sauscibres et leurs plats, 3 plats de services devers et "plats de services ovales de talles differentes et leurs plats, 3 plats de services devers et "plats de services ovales de talles differentes et leurs plats, 3 plats de services ovales de talles differentes de plats carries, 10 plats de services ovales de talles differentes de plats de l'experimentes de l'experimentes deventes de l'experimentes de l'experime

and KPM marks
(291)

PROVENANCE
Première partie:
Commandé par George V. Roi de Hanovre
(1819-1878);
M.S. Rau Antiques, USA, 2012;

Seconde partie: Collection Alberto Pinto, 2013.

30 000-50 000 € 30 700-51 500 US\$







PANIER À PAIN GEORGE III EN ARGENT PAR JOHN WAKELIN ET WILLIAM TAYLOR, LONDRES, 1790 A GEORGE III SILVER BASKET, WAKELIN & TAYLOR, LONDON, 1790

rond, les côtés ajourés en treillis, décoré d'une bande de filets sur le bord, l'anse mobile moulurée de filets torses, la base cisélée d'une frise de feuilles, le centre gravé d'un cimier couronné

couronné
circular, the openwork sides formed as reeded
lattice, with rope band upper rim and rope
twist swing handle, the base chased with band
of stiff leaves, the centre engraved with a crest
and coronet
diameter 10¼in; weight 15½oz; 26 cm; 450 gr.

PROVENANCE

PROVENANCE
Henry Somerset, Marquess of Worcester, later
6th Duke of Beaufort
Sotheby's New York, 26 avril 2008, lot 283

4 000-6 000 €

838

PAIRE DE PRÉSENTOIRS GEORGE II EN ARGENT PAR PAUL DE LAMERIE, LONDRES, 1747 A PAIR OF GEORGE II SILVER SALVERS, PAUL DE LAMERIE, LONDON, 1747

PAUL DE LAMERIE, LONDON, 1747
carrés, les bords ornés de perles centrées
par des volutes, reposant sur quatre pieds
en volutes et coguilles, ciséés de rinceaux,
de feurs, d'écalles et d'ornements rocaille,
gravés d'armorires
shaped-square form, with beaded borders
centred by scroils, on four scroil and shell feet,
chased with foilate scroils, flowers, scales and
rocaille ornament, engraved with a coat-ofarms
height 12Win.; weight 95.1 oz.; 31 cm; 2697 g.

PROVENANCE

PROVENANCE
M. et Mms Schuyler Clark
Schteby's Parke Bernet, New York, 4 juin 1974,
lot 66
Christie's Genève, 13 mai 1986, lot 130
Christie's Londres, 12 juin 2002, lot 100
Christie's Londres, 2728 novembre 2012, lot 776
Koopman Rare Art, Londres, 2012.

EXHIBITED

New York, Parke-Bernet Galleries, 980

Madison Avenue, Art Treasures Exhibition, 16-30 June 1955, no. 202.

Texas, Houston, Museum of Fine Arts, Silver by Paul de Lamerie in America, November 1956, no. 64. London, Christie's, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 92.

Collection, 1989, no. 92.

The arms are those of Jodrell impaling Vandersplank for Gilbert Lederill (1714-1773), as non PP Aud Joseph (1747-1774), and the wife. Judith (1769-1743) and the wife. Judith (1769-1743) and the wife. Judith (1769-1743), and the wife. Judith (1769-1745), the wife is father was Master of the Bench. Gilbert Jodrell was married twice. If set 50 and Section 1761 to Judith Cradock (1719-1745) and second no. 28 June 1747 to Anne, daughter of Samuel Vanderplank.

of Samuel Vanderplank.
Gilbert Jodrell's eideest daughter by his first
marriage, Sarah (t. 23 September 1741) was
married in October 1763.
A Paul de Lamerie soup tureen and cover,
London, 1747, with cast crest of Jodrel,
almost certainly for Gilbert Jodrell, was sold
at Christie's, London, 27-28 November 2012,
lot 775.

40 000-60 000 € 41 000-61 500 US\$









PAIRE DE SEAUX À RAFRAICHIR EN ARGENT, PORTANT LES POINÇONS D'ANDREW FOGELBERG LONDRES 1776, PROBABLEMENT XIXE SIÈCLE

PANUMEN POLICIENT LONDINES 1776,
PROBABLEMENT XIXE SICLE

A PAIR OF SILVER WINE COOLERS,
BEARING MARKS OF ANDREW
FOGELBERG, LONDON, 1776, PROBABLY
197H CENTURY
de forme cylindrique avec deux anses en
forme de rinceaux, le corps à detor d'une frise
dappliques sur fond amait, gravé d'armories
sur les deux faces
(cylindrical with two foliate scroll handles, the
sides with chased decoration and applied
strapenck, the body engraved with a coat-ofarms on either side
hight 10 nr, weight 136/soz.; 25 cm.; 4245 gr.
FROVENANCE

PROVENANCE Hampel, Munich, juillet 2014, lot 386

The arms are those of Dalgety of Lockerley Hall, East Tytherley, near Romsey, Hampshire, for Frederick Gonnerman Dalgety (3 December 1817 – 20 March 1894), the Canadian-born founder of Dalgety, P.L.C, one

of the world's largest food and agricultural conglomerates.

At the age of 16 Dalgety sailed from his native Canada, arming in Sydney, Australia on 2 June 1834, where he worked as an apprentice clerk in the recently established business of the merchant. Thomas Chaplin Breillat. By 1842 he had moved to Melbourne to become manager of a wool-trading house. His business interests and westli hincreased rapid, which interests and westli hincreased rapid, which in the early 1855 yelded a return of about £150.000.

E150.000.

In 1889 Daigety settled permanently in Figland, acquiring a Hampshire estate. Here he built Lockeriey Hall, a handsome red brick marsion, with stone dressings and facings in the Elizabethan syle: the hall see a tested by surrounded with terraces, which are tastefully laid out, and the grounds beyond are extensive and well-wooded: the hall was commenced building in 1885, and finished in 1871. (E.R. Kelly, editor, County Topographies, Hampshire, including the lise of Wight, London, 1875, p. 345)

F.G. Dalgety was married at East Allington Church, Devonshire, on 12 December 1855 to Blanche Elizabeth Trosse (1837-1883), a daughter of John and Mariann Allen. The couple had five sons and five daughters.

a baugner or Jorn and Mariarin Alest , Inc couple had five sors and five diagnific MERELEY DEATH OF MR. F.G. DALGETY, OF LOCKERLEY HALL - Shorer engel is fell at the death of Mr. Frederick Gonnerman Dalgety, J.P., of Lockerigh yilli. Gromsey, Hants, which occurred last week. Mr. Dalgety was a retired Australian merchant, and was head of the firm of Dalgety and Co., Limited. He was a justice of the peace for Hants, of which countly he had served the office of High Sherift. He was a man of quert, kindly yet genal disposition, and was beloved in his own immediate neighbourhood. He was known as a breeder of prize stock, and gained many prizes at the great agricultural and local shows. He was also a prominent prize winner at horticultural exhibitions. He rebuilt Lockeriey Hall, Which is a perfect storehouse of pictures and other art treasures. (Reading Mercury, Reading, Saturdy, 3) March 1894, p. 80, 500-800 €

5 000-8 000 € 5 200-8 200 US\$





64

DEUX PAIRES DE FLAMBEAUX EN ARCENT, PARIS, UNE PAR CLAUDE ANTOINE CHARVET, JOPE-1706 ET L'AUTRE PAR ETIENNE MOREAU, 1776-1771 TWO PAIRS DE FRENCH SILVER CANDLESTICKS, ONE, CLAUDE ANTOINE CHARVET, PARIS, 1705-1705, THE OTHER, ETIENNE MOREAU, PARIS, 1707-105, THE OTHER, ETIENNE MOREAU, PARIS, 1707-105, THE OTHER,

ETIENNE MOREAU, PARIS, 1776-1777

la première paire moulurée d'oves, à côtes torses sous des fûts triangulaires, la deuxièr paire similare, le fût à six pans dont trois à décors de chutes de fleurs sommés de coquille, les bobéches de la même période

the first with ovolo borders, spiral flutes below panelled triangular stems, the second pair similar but with square stems decorated with belilflowers below shells between cut-corners, each with nozzles from the same period height 10% in; weight 96.6 oz.; 27 cm; 2740 g.

18 000-22 000 €

18 500-22 500 US\$

PROVENANCE Estate of Mary Warburg, Norwalk, Connecticut Sotheby's New York, 1 avril 2010, lot 77



PROVENANCE Henry, 2e comte de Rochester et 4e comte de Clarendon (1672-1753) Sotheby's New York, 19 octobre 2015, lot 222 Koopman Rare Art, Londres, 2016

PANIER À PAIN EN ARGENT PAR PAUL CRESPIN, LONDRES, 1746

The monogram and earl's coronet are those of Henry, 2nd Earl of Richester and 4th Earl of Clarendon (1672-1753). This baske bloomings to an important group of Paul Crespin silver made for Henry, 2nd Earl of Richester and 4th Earl of Clarendon (1672-1753), between 1746 and 1749. In addition to the bloaster, 1 at bon clusted two gilt cups and covers, a shelf-shaped shawing dish, four walters, as double spice boxes with tem spoons (old Christie 8, London, December 1, 2004) old 150, 2007-2009 and four candlesticks (old Christie 8, New York, May 17, 2012, old 14570). The commission was probably undertaken by the Earl with of 1470, and 150, and 150,

married in 1737 Frances Lee, daughter of George, 2nd Earl of Lichfield. The same year, he was elected M. P. Cro Sord University, a position he held until 1750, when a writ in acceleration on he state's title of Earl Hyde allowed him a seat in the House of Lords. However, when Henry died nir Paris in 1753 and his father followed six months later, much of the Crespins silver passed to the Earl's granddaughter. Charlotte (1722-1790), daughter of William Capell, 3°E and For Season, whose husband Thomas Villera (1709-1796) was made Earl of Clizendon of the second creation in 1776.

8 000-12 000 €





SAUCIÈRE À DEUX BECS EN PORCELAINE, MARI MONTÉE EN ARGENT, LA PORCELAINE, MARIS, D'17-17-122

A FERNCH REGENCE SILIVER MOUNTED JAPANISE I MARI PORCELAIN DOUBLE-LIPPED SAUCEBOAT, THE PORCELAIN DOUBLE-LIPPED SAUCEBOAT, THE PORCELAIN MOUNTES PARIS, D'17-17-122

painted in underglaze blue, iron red, green and gill with sprays of chrysarathremurs and peones, the foot with skylized flowers, arabesques and lattice, mounted with silver spouls cast with bearted masks and bifurcated starp handles, the base rim with guidonced band length Silver, 22 cm.

PROVENANCE

Calerie J. Kugil, Pars, 1999

Collection de Lily & Edmond J. Safra, Nev York Sotheby's New York, 18 orchore 2011, lot 867

10 000-15 000 €

10 000-15 000 € 10 300-15 400 US\$

PROVENANCE S.J. Phillips Ltd., Londres, 1997 Collection de Lily & Edmond J. Safra, New York Sotheby's New York, 18 octobre 2011, lot 865

20 000-30 000 € 20 500-30 700 US\$





8 4 4

BOL EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, XVIIIE SIÈCLE, LES MONTUBES, PARES, 1773-1722

A FERNCH SILVER-MOUNTED IMARIE PORCELAIN, JOHN JAPON, CIRCLAIN BOWL, THE PORCELAIN, JAPON, CIRCLAIN, JAPON, CIRCLAIN, JAPON, CIRCLAIN, JOHN JAPON, CIRCLAIN, JOHN JAPON, LORD LA PORTE SILVER MOUNTS, PARIS, 1772-1722

peint en bleu, rouge de fer, émail et dorure à motifs de prunus, provines, certies, le bord et le pédiculhe glodformés en argent, riélé sur les cofés par des measur l'amples de demindauphirs, les orasses mobiles à décor feuillage partéen in undergaze bleu, iron net en amendand gilt with prunus, peonese, chernes, the gadronced albert man diffout commetted at sides with strapports flushing by demindiplins, les d'append drop-ring handles height "Parin. Ilàl. cm.

PROVENANCE Sotheby's Genève, 17 novembre 1997, lot 164 Collection de Lily and Edmond J. Safra, New York Sotheby's New York, 18 octobre 2011, lot 860

8 000-12 000 € 8 200-12 300 US\$

845

PAIRE DE FLAMBEAUX EN PORCELAINE IMARI MONTÉE EN ARCENT, LA PORCELAINE, JAPON, DÉBUT DU XVIIIE SIÈCLE, LES MONTURES, PARIS, 1771-7722

A PAIR OF FRENCH SILVER-MOUNTED IMARI PORCELAIN CANDLESTICKS, THE PORCELAIN, JAPAN, EARLY 18TH CENTURY, THE SILVER MOUNTS, PAIRS, J771-7722

Is abase du 161 à décor de quartefeullies sur fond armât, le fût balustre en porcelaine the stem base quatefeul on matted ground, with a baluster porcelain stem height 61 LV 16in; 17 cm

PROVENANCE N.& I. Franklin, Londres, 2012

25 000-35 000 €







PRÉSENTOIR EN ARGENT GEORGE II PAR THOMAS HEMING, LONDRES, 1752

A GEORGE II SILVER WAITER, THOMAS HEMING, LONDON, 1752

de forme carrée, reposant sur quatre pieds à volutes, la bordure ciselée de coquilles aux angles, le plateau cesled d'ornements feuillagés et gravé au centre d'armories s'haped square, set on four qu'illed scroll feet, the border chassed with qualiting, with shells at corners, the field fills chassed with tholaite ornament, and centred by a coat-of-arms width 164m, weight 200 gr.; 15 cm.; 7 oz.

PROVENANCE

PROVENANCE
N. Bloom & Son, Londres, décembre 1974
Collection du Professeur et de Mme Clifford
Ambrose Truesdell, Baltimore
Christie's New York, 22 mai 2009, jot 220

4 100-6 200 US\$

847

PAIRE DE PANIERS EN ARGENT GEORGE II, L'UN PAR BENJAMIN GODFREY, LONDRES, 1737, L'AUTRE PAR ELIZA GODFREY, LONDRES, 1751

A PAIR OF GEORGE II SILVER BASKETS, ONE BENJAMIN GODFREY, LONDON, 1737, THE OTHER ELIZA GODFREY, LONDON, 1751

LONDON, 1751
de forme ovale, les anses mobiles, les bords
orries de volutes et coguilles, les côtés ajourés
de volutes et d'orrements feuillagés, les
centres gravés d'armonies
shaped-oval form, with swing handles and
soroll and shell rims, the sides pierced with
scrolls and foliate crnament, the centres
energand with any

engraved with arms length 13 in ; weight 139½oz ; 33,2 cm ; 4339 gr

PROVENANCE
Charles Herbert (Sheffield) (d. 1774)
Sir John Sheffield, 2e Bt. de Normanby
(1743?-1815)
Koopman Rare Art, Londres, 2012

roopman hate Art, Lohness, 2012.
The arms are those of Sheffield impaling
Sabine quartering Sabyn of Bedfordshire for
Charles Herbert (1706;3:774), an illegitimate
on John Sheffield, 1st Duke of Buckingham
and Normanty (1648-1721) by Frances
Stewart (1683?-?) who in 1708 married
the Hon. Oliver Lambart, younger son of
Charles Lambart, 3rd Earl of Cavan. Under

the terms of his father's will, proved on 28 March 1721, Herbert formerly changed his name to Sheffield and on 30 October 1735, upon the death of dimund Sheffield, 2nd and last Dules of Buckingham and Normaniby the inherited much of the Sheffield estates, including Normaniby in Lincolnshire. In 1744 Charles Sheffield married Margaret Duna (d. 1763), daughter of General Joseph Soline (1661-17479), Oceanor of Gibraria (1720) and MP. For Berwick-upon-Iweed (1727 to 1726), and and died on Solipember 1724 when he was succeeded by his son. Sir John Sheffield, 2nd Bt. of Normaniby (1743-21815).

For a pair of sliver salvers, William Peaston, London, 1751, engraved with the same arms, see Softenby. London, 1951, engraved with the same arms, see Softenby. London, 95 Gerberter 7200, lot 57.

Lot 57.

Eliza(beth) Godfrey, nee Partin, married first blirb and the sharing married first blirb and the sharing married first blirb and the sharing married her mark as: his widow and married shortly afterwards in 1732 Benjamin Godfrey, Widowad again she entered her mark in 1741 and continued the Godfrey business at Norn's Street, Haymarket until 1788. Her trade card reads "Goldsmith, Silversmith and Sweller to His Royal Highness, the Duke of Cumberland."

30 000,50 000 € 30 700-51 500 US\$







PAIRE D'HUILERS GEORGE III EN ARGENT PAR BENJAMIN LAVER, LONDRES, 1782

A PAIR O'R GEORGE III SILVER CRUET STANDS, BENJAMIN LAVER, LONDON, 1732

reposant sur quatre pieds sommés de feuilles d'acanthe, de coupuilles et de pampres de vigne, les supports des bouteilles an poliqués de masques, les bouteilles en verte taille avec des bouchons en argent ornés de pampres de prises gedromés, les baues gravées d'un cimier timbré d'une couronne de baron on four openwork soroll feet, the terminais

crimet rimbré d'une couronne de barron on four openwork soroll feet, the terminals with acanthus and shells, with truting vines below, each fitted with a pair of tripod stands supporting cut [slass bottles, the tripod legs with hoof feet, applied husiks and sally massis, the glass bottles with silver caps with fruiting vine and gadrooned finials, the bases engraved with a crest below a Baron's corner length 124/sin; weight 92 oz; 32 cm; 2610 gr.

PROVENANCE
Collection of Theodore and Ruth Baum
Sotheby's New York, 22 octobre 2004, lot 428
Christie's New York, 21 juin 2012, lot 1121

Benjamin Lawer, son of John Lawer of Somerton, Somerset, and his wife. Frances, was baptised at nearby Curry Rived on 23 February 1737. He was apprenticed on 4 October 1751 to Thomas Herning and gained his freedom on 5 December 1764. He was married at St. Martin in the Fields on 6 November 1759 to Jane Vippon, the year of the Milliam (1760-1815) and Finders on 1760-1815 and Format Lawer who were apprenticed to their father respectively on 7 December 1774 and 4 October 1750. What seems likely is that [Benjamin] Lawer may have been working in a similar relationship to and for Thomas Herning [goldsmiths to George III] as the Crespells did for Patwer and Wakelen' (A.G. Grimwade, London Goldsmiths, p. 577). Lawer eventually retired to Hardingstone.

1897-1837, p. 577)

Laver eventually retired to Hardingstone,
Northamptonshire, where he died in 1810. (Will
signed. 31 July 1807, with two codicils, 7 July
1808 and 6 January 1810. National Archives,
PROB 11/1617, A plaque to his memory is
to be found in the church of St. Edmund,
Hardingstone,

6 000-8 000 € 6 200-8 200 US\$



849

PAIRE DE PRÉSENTOIRS EN ARGENT GEORGE II PAR GEORGE WIKES, LONDRES, 1746 A PAIR OF GEORGE II SILVER SALVERS, GEORGE WICKES, LONDON, 1746

de forme circulaire, chacun reposant sur trois pieds, les bords ajourés ornés de masques de bacchantes séparés par des pampres et des insectes, les plateaux gravés de rinceaux et de fleurs centrés par des armoiries dans des carfouches

cartouches shaped-circular form, the openwork borders cast with alternating male and female Bacchanalian masks separated by grapevines and insects, the surfaces engread with foliate scrolls and floral boughs centred by arms within rococc actiouches, each raised on three vine-leaf feet diameter 134min; weight 94.5 oz.; 35 cm; 2680 gr.

PROVENANCE Sotheby's New York, 26 avril 2008, lot 301

The arms are those of Robinson with a crescent for difference impaling Greenland for Morris Robinson who was born in 1715, the third survivings on of Matthew Robinson (1664-1778) and his wife. Elizabeth (neie Draike, 1693-1746). Tained as an attorney he was appointed to the Six Clerks Office of the Court of Chancery in Lincoln's Inn Fields He was married at St. Michael's Church, Bath on 13 February 1757 to Jane Greenland (1277-1810), by whom he had two sons, Morris (1757-1829) and Matthew (1762-1831). The yunger Morris succeeded to the title and estates of his succeeded to the title and estates of his succeeded to the title and estates of his vaccentific uncle, Matthew Robinson, 2nd Baron Rokeley (1713-1800); his brother, Matthew, who as the favourite nephew of the social reformer and writer, Mrs. Elizabeth Montagu (1781-1800) assumed in 1767 the surmarne of Montagu, eventually succeeded as 4th Baron Rokely.

12 000-18 000 € 12 300-18 500 US\$





PAIRE DE TIMBALES COUVERTES EN PORCELAINE IMARI DU JAPON, LES MONTURES EN ARGENT, PARIS, 1737-1732

A PAIR OF FRENCH SILVER-MOUNTED IMARI JAPANESE PORCELAIN BEAMERS AND COVERS, THE SILVER MOUNTS, PARIS, 1737-1732

reposant un piédouche, en porcelaine bleue, blanche, rouge et dorée, le corps applique de deux mobifs ovales en argent à décors de lambrequires, le col orné d'une finse de rinceaux et d'obleaus sur un fond armati, la prise en bouton on moulided spreading feet, blue, white, red

prise en bouton on moulded spreading feet, blue, white, red and gilt porcelaine, the bodies applied with two silver oval strap work motifs, the neck mounts with strapwork and birds on matted ground, knop finials height 4 3/4in; 12,5 cm

PROVENANCE N. & I. Franklin, Londres, 2013

10 000-15 000 € 10 300-15 400 US\$

851

POT À OILE COUVERT EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, FIN XVIIE - DÉBUT XVIIIE SIÈCLE, LES MONTURES APPAREMMENT NON POINÇONNÉES, PROBABLEMENT PARIS 1717-1722

APPAREMMENT NON POINÇONNÉES, PROBABLEMENT PARIS 1373722

A FRENCH SILVER-MOUNTED IMAR PORCELAIN CIRCULAR TUREEN WITH COVER, THE PORCELAIN, IACROLIAR TUREEN WITH COVER, THE PORCELAIN, IAPAN, LATE JUTH-EARLY 1371 CENTURY, THE SILVER MOUNTS, APPARENTLY UMMARKED, PROBABLY PARIS, 1373732

In councide a principle of the Council of the Counc

PROVENANCE Christie's Londres, 10 juillet 2008, lot 62

15 000-20 000 € 15 400-20 500 US\$





852
POT COUVERT EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, DÉBUT XVIIIE SIÈCLE, LA MONTURE, PARIS, 1717-1722
A FRENCH SILVER-MOUNTED IMARI PORCELAIN, PAPAN, EARLY ISTH CENTURY, THE MOUNTS, PARIS, 1717-1722

la porcelaine décorée de fleurs de cerisier, de pivoines et de kumquats, la monture décorée d'une frise de fleurs, le couvercle avec monture unie, la prise en fleur

the porcelain decorated with cherry blossom, peories and kumquats, the mounts decorated with a frieze of flowers on a matted background, the cover with plain mounts, floral finial height 5¹⁵/sein; 15 cm.

PROVENANCE Collection Nicolas Landeau Christie's Paris, 17 novembre 2010, lot 17

10 000-15 000 € 10 300-15 400 US\$



853

POT COUVERT EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, DÉBUT DU XVIIIE SIÈCLE, LES MONTURES, PARIS, 1717-1722

MONTURES, PARIS, JIJ1122
A FERMICH SILVER-MOUNTED IMARI
PORCELAIN POT AND COVER, THE
PORCELAIN, JAPAN, EARN JISH
CENTURY, THE SILVER MOUNTS,
PARIS, JIJ1122
peinte on bleu, rouge farer douré à motifs de
partes de filless et de d'apreaux, le bord en
argent ciselé de feuillages sur fond arrait, le
bord du pied godronné, le couverde à prise en
bouton godronné.

painted in underglaze blue, iron red and gilt with sprays of flowers and flags, the silver rim chased with running foliage against a matted ground, the foot rim with gadrooned band, conforming cover with lobed knop finial height 8½in; 21.6 cm.

PROVENANCE Sotheby's Monaco, 15 juin 1997, lot 28 Collection de Lily & Edmond J. Safra, New York Sotheby's New York, 18 octobre 2011, lot 864

6 000-8 000 € 6 200-8 200 US\$



854

ECUELLE COUVERTE ET SON
PRÉSENTOIR EN VERMEIL PAR JOHANN
FRIEDRICH SENCKEYSEN, STRASBOURG,
J755, DANS UN ÉTUI EN CUR
A FRENCH SILVER-GILT COVERD
ECUELLE WITH STAND, JOHANN
FRIEDRICH SENCKEYSEN, STRASBURG,
J755, WITHIN FITTED LEATHER CASE
le corps décoré d'une frise de fleurs, les anoxes
ornées d'oiseaux, le couverde de fleurs de podrons et de fleurs, les bords ornées d'une
frise d'articlesse et d'oxes, la prise en forme
d'artichaul entouré de fleuilles, le présentior de
d'artichaul entouré de fleuilles, le présentior de
une d'actival et de l'oxes, la prise en forme
d'artichaul entouré de fleuilles, le présentior de
une d'actival et d'oxes, la prise en forme
d'artichaul entouré de fleuilles, le présentior de
une d'actival et d'oxes, la prise en forme
d'artichaul entouré de fleuilles, le présentior de
une d'actival de l'oxes de l'oxes de l'oxes de l'oxes de
articles et d'oxes, la prise en forme
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articles et d'oxes, la prise en forme
d'artichaul entouré de l'eure d'oxes d

with an interface and ovolo frieze, gadroons friezes and flower garlands, artichoke-shaped finial surrounded by leaves, an ovolo and interface frieze is at the edge of the circular lobed stand with applied flowers, within original leather case height bow (5.31 in; length (2 in; width 6.61 in, dameter daily 9.94 in; weight 60 oz; 13.5 cm; 30.5 cm; 16.8 cm; 25 cm; 1700 gr.

PROVENANCE J. Kugel, Paris, 2014

Johann Friedrich Senckeysen was received as a silversmith in Strasbourg in 1744. He belonged to a dynasty of Strasbourg silversmiths in the guild since 1668.

50 000-80 000 € 51 500-82 000 US\$





AUX ARMES DES MARQUIS DA FOZ
SERVICE DE TOILETTE EN ARGENT DANS
LE STYLE LOUIS VY PAR ALPHONSE
DEBAIN, PARIS, VERS 1890
A FRENCH SILVER-GILT TOILET SERVICE
IN THE LOUIS XY STYLE. ALPHONSE
DEBAIN, PARIS, CIRCA 1890
gravé des armes du marquis da Foz. celébre
collectionneur portugans d'argenterie au
XVIAme sécle
comprising a large oval ever and basin, a pair
of large three light candelabra, six covered
boxes of different sizes, two pairs of coloured
glass bottles on silver-gilt mounts, a hand

mirror, five brushes and an easel mirrror, in fitted oak case, stamped with the coat-of-arm of Marques da Foz, the famous silver Portuguese collector in the 19th century height candelabra 181/4in; length basin 201/4sin; height mirror 301/4sin; 573.6 oz weighable pieces; 47 cm; 52.5 cm; 77 cm; 16.262 gr.

PROVENANCE Fernando Durán, Madrid, 13 mai 2010, lot 308

30 000-50 000 € 30 700-51 500 US\$







856

PAIRE DE PLATS CREUX OVALES EN PORCELAINE DE TOURNAL PEINT EN CAMAÎLEI ROSE AVEC DES PAYSAGES DANS UNE BORDURE BLEUE ET DORÉE, VERS 1780

A PAIR OF TOURNAL PORCELAIN OVAL DISHES, CIRCA 1780

I cazenge-shaped, painted en camaleiu rose with landscapes within a blue and gilt border gilt crossed swords and cross marks length 109/km; 27 (2)

(2)

PROVENANCE
Lecopol Barella, novembre 1932, lot 306; Sotheby's Paris, 9 avril 2008, lot 24.

2 000-3 000 € 2 050-3 100 US\$



857
SERVICE DE VERRES DE LA
MANUFACTURE SAINT LOUIS
D'APRÈS LE MODÈLE CRÉÉ POUR LE
COURONNEMENT DE CHARLES X,
XXE SIÈCLE
A SAINT LOUIS GLASS SERVICE
A FIER THE MODÈL CREATED FOR
THE CORONATION OF FRENCH KING
CHARLES X, 20TH CENTURY
etched and gilt comprising; a ewer, 42 wine
glasses. 41 water glasses, 46 port glasses, 46
champagne glasses, 16 carafles and stoppers
(192)

PROVENANCE Thierry de Maigret Paris, 15 juin 2011, lot 166.

10 000-20 000 € 10 300-20 500 US\$





858

ENSEMBLE DE TRENTE-SIX PIÈCES DE COUVERTS À DESSERT EN VERMEIL PAR JOHANN ELOUYGE II MILIN ET JOHANN FRIDERICH ZOPP, STRASBOURG, VERS 1770

A FRENCH SILVER-CILIT 36-PIECE FLATWARE DESSERT SERVICE, JOHANN LUDWIG II MILIN AND JOHANN FRIDERICH ZOPP, STRASBURG, CIRCA 1770

modèle fielt, comprenant douze fourchettes, de la famille Cardon de Pouzole fidde pattern, comprising twelve foris, twelve spoons and twelve knows engraved with the cargith wink DUÁR : spoon 748 in for 124 in, weight with DUÁR : spoon 748 in for 124 in, weight without knives 62 oz ; 26 cm; 19 cm; 184 cm; 1764 8 gm.

PROVENANCE J. Kugel, Paris, 2015

5 000-8 000 € 5 200-8 200 US\$



859

ENSEMBLE DE 36 PIÈCES DE COUVERTS À DESSERT EN VERMEIL PAR GOTTFFRIED IMLIN ET JACOB HEINRICH HENRI ALBERTI, STRASBOURG, 1768-1770

HENRI ALBERTI, STRASBOURG, 1768-1770
A 36-PIECE FRENCH SILVER-GILT
DESSERT FLATWARE SERVICE,
GOTTFRIED IMIN & JACOB HEINRICH
HENRI ALBERTI, STRASBURG, 1768-1770
modèle fiet coguille, comprenant douze
fourchettes et cultieres graviées des armories
de la famille de Nicolay, et douze couteaux à
formage, les lames en acier estampées PR
HAMER, les manches sans armoires
shell pattern, comprising brevie forks and twelve
sponse negraved with the Nicolay coat-of-arms,
and twelve cheese knives with steel blades
stamped RFHAMER, without coat-of-arms
length knife 8 in; spoon 7 in; fork 6.85 in;
total weight 74 oz; 20.3 cm; 17.8 cm; 17.4 cm;
2100 g.

PROVENANCE J. Kugel, Paris, 2015

J. Nuger, Faris, 2013

The arms are those of Nicolay, probably for Count Antoine-Chrestien de Nicolay, later Marshall of France, who was commissioning silver in Strasbourg in the late 1760s; see note to lot 829.

10 000-15 000 €

10 300-15 400 US\$







PAIR OF FLAMBEAUX EN ARGENT PAR WINNAND WARNEKE, AMSTERDAM, 1772
A PAIR OF DUTCH SILVER
CANDLESTICKS, WINNAND WARNEKE, AMSTERDAM, 1772
cosidie on haut-relief de fleure of ormenents rocalile, les bobèches à décor de baies et feuilles reuntes

cast and chased in high relief with flowers and flowing rococo ornament, berries at the leafy nozzles
height 91½ in.; weight 35.6 oz.; 24.9 cm.; 1001 g.

PROVENANCE Sotheby's Paris, 26 juin 2013, lot 217

10 000-15 000 € 10 300-15 400 US\$

861

861

FONTAINE A EAU CHAUDE EN ARGENT, PROBABLEMENT BELGIQUE OU NORD DE LA FRANCE VERS 1770

A SILVER HOT WATER FOUNTAIN, PROBABLY SELGIUM OR NORTHERN FRANCE CIRCA 1770

reposant sur trois pieds, le corps à côtes torses, le robinet en forme de dauphin, les quatre annes en toois à altarches feudlagées, untre encre en toois à altarches feudlagées, d'armories d'alliance comtales, le tube intérieur grave 308 273G N°1

resting on three scroil feet, the body spirally fluted, toiage patterns and shell fasteners (massing three padas, formerly wooden); triple crown moudings and ribbed, terminating in a removable signa corn acting as a vent for hot steam, the receptade, with sides

terminating in steel pins, bayonet mounted and separated from the body by an edging of pierced flowers, dophin-shaped fap, the four handles ending in wooden sleepers and foliate fasteners, the body decorated with two large medallions depicting shells engraved with accolé coat-of-arms below a Count's coronet, the inner chimney tube-shaped engraved 3KG 2730 N°I. 3155 g. PDPUS NAMES

PROVENANCE Aguttes, Neuilly-sur-Seine, 19 July 2014, lot 635 30 000-50 000 €





PRÉSENTOIR EN ARGENT GEORGE II PAR LEWIS PANTIN, LONDRES, 1739
A GEORGE USILVER SALVER, LEWIS PANTIN, LONDON, 1739
A GEORGE USILVER SALVER, LEWIS PANTIN, LONDON, 1739
de forme circulaire, le bord appliqué et ciselé de coquilles, volutes et cartouches asymétriques, le centre gravé d'amories dans un cartouche rocalile, reposant sur trois edus notre de coquilles et volutes piedes en forme de coquilles et volutes shaped-circulair form, the applied border boldly chased with arlies, surchis and asymmetrical cartouches, the centre engraved with arms within a rocco cartoucher, risaed on three shell and scrollegs

diameter 161/sin.; weight 62.4 oz ; 41 cm; 1770.4 gr

PROVENANCE Sotheby's New York, 26 avril 2008, lot 318

6 000-8 000 €



863

ELÉMENT D'ÉPERGNE EN ARGENT GEORGE II PAR WILLIAM KIDNEY, LONDRES, 1740

A GEORGE II SILVER EPERGNE DISH, WILLIAM KIDNEY, LONDON, 1740

chantourmée, repocant sur un léger piédouche, le bord ormé de volutes, le plateau ciselé de coquilles, volute et feuillaiges erfier les cottes shaped circular, on a circular foot rim, with applied scrolling border, with four masks at intervais, the dish fluted at the well with flatchased shells, scrolls, and foliage between flutes described in the control of the

PROVENANCE M.S. Rau, Nouvelle-Orléans, 2005 Collection de Benjamin F. Edwards III, St. Louis Christie's New York, 19 octobre 2012, lot 207

1 500-2 000 € 1 550-2 050 US\$



864

PAIRE DE PRÉSENTOIRS GEORGE II PAR HUGH MILLS, LONDRES, 1749

A PAIR DE GEORGE II SILVER SALVERS, HUGH MILLS, LONDON, 1749

chacun de forme circulaire, reposant sur trois predicts, le bord godornés décor de coquilles, acardhes et putit, le bord ciselé de motifs rocalle et de feallages, grand d'amoriers au comille sacrathes et putit, le bord ciselé de motifs rocalle et de feallages, grand d'amoriers au canthus and winged putit at intervais, chased floral ormanent below, the centres engraved with a coat-of-arms demonstration, weight 103 oz.; 36.6 cm; 2300 gr.

PROVENANCE Christie's New York, 28 avril 1992, lot 239 S. J. Shrubsole, New York, 2007 Collection de Benjamin F. Edwards III, St. Louis Christie's New York, 19 octobre 2012, lot 199

6 200-8 200 US\$



ENSEMBLE DE DOUZE ASSIETTES
À POTAGE EN ARGENT DU SERVICE
ONSLOW PAR PAUL STORR,
LONDRES, 1812
A SET OF TWELVE GEORGE III SILVER
SOUP PLATES, PAUL STORR OF STORR &
CO., FOR RUNDELL, BRIDGE & RUNDELL,
LONDON, 1812
les bords godronnés ornés de coquilles et
d'acanthes en volutés, gravées des armes
du ler contre d'Orsiow, estamples sous les
bases 467

bases 465
shaped-circular form, with gadroon borders punctuated with shells and scrolling acanthus, stamped to the undersides 465
diameter 10/vin.; weight 310/voz.; 26,5cm.; 9665 g.

PROVENANCE
Probablement commandé par George Onslow,
ler comte d'Onslow (1731 (?) - 1814)
David Orgell, Beverly Hills, California
Christie S, New York, 21 May 2013, lot 129
Koopman Rare Art, Londres, 2016

Koopman Rare Art, Londres, 2016
George Onslow was born to Arthur Onslow
and Anne Bridges in West Clandon, Surrey.
He made his career in politics first by
representing Rye in the House of Commons
from 1754 to 1761 and Surrey from 1761 to
1774, Onslow also held title is in succession
of Lord of the Treasury, Comptroller of the
Household and Treasury of the Household.
As a favoured courtier of George III, he was
advanced from 4th Baron Onslow to 1st Earl of
Onslow and orested Viscount Cranfey in 1801.
The Onslow farmily seat, Clandon Park, Surrey,
is a majestic Paladian manor now in the care
of the National Trust.
20 000-30 000 €

20 000-30 000 €



866

SAGE
ENSEMBLE DE QUATRE FLAMBEAUX
EN ARGENT PAR HYAM HYAMS,
LONDRES, 1827
A SET OF FOUR GEORGE IV SILVER
CANDLESTICKS, HYAM HYAMS,
LONDON, 1827
of après un modèle français en buis, sur des
bases octogomales avec des bordures rocalie
decorrés d'oiseaux et de fleurs, des
ties appliques prividriques orinede sit gius à
pommeaux ciselés de coqualités et de feuilles,
tels appliques prividriques orinede els gius a
privides d'ammontes timéses d'une couvre que
gravés d'ammontes timéses d'une couvre de leurs
gravés d'ammontes timéses d'une couvre de
sagrière de l'une bobbé-hes octogoriales
after à French boxwood modél, on octagonal
bases with rocalie borders, the viells
decorrated with birds and flowers and
en graved with outemporary crest beneath
an eal's coronet, fraing to knopped stems
conces with flowerhands, conforming
removable octagonal nozzies
fil/8in,571oz:155 cm,162 kg

PROVENANCE Sotheby's New York, 15 avril 2010, lot 244

Sotheby's New York, 15 avril 2010, let 244

The earliest recorded silver candlesticks of this pattern are those bearing the mark of Paul Storr London, 1800, which were supplied to the comoisseur and bibliophile. William Beckford (1760-1844) by the watch and clockmalars. Valllamy & Son The description of the sticks in one of the latter's shop books reads: 'externely (so) high finished in every part and chased almost all over with rich arabesque comanents: (National Archives, New, C.104/57) Beckford himself credited the original design to Holbein; although it is generally thought that the originals were of carved bowcood, dating from the 17th century.

8 000-12 000 E.

8 000-12 000 €



ENSEMBLE DE SIX SAUCIÈRES

ENSEMBLE DE SIX SAUCIÈRES
COUVERTES ET LEURS DOUBLURES
EN ARGENT DU SERVICE SUTTON PAR
PHILIP RUNDELL, LONDRES, 1819
A SET OF SIX GEORGE III SILVER SAUCE-TUREENS FROM THE SUTTON SERVICE,
PHILIP RUNDELL, LONDON, 1819
de forme ovale, reposant sur quatre pieds, le
corps à deux anses, appliqué de branches
de chêne et d'armoires, le couvecie avec
anse amobible ornée de feuillages et fleurs,
la doublure à deux anses, le couvercle et la
doublure gravés d'un crimer
Philip Riundel for Raudell, Bridge & Rundell,
London, 1819
shaped ouls form, on four foliate scroil and shell

PROVENANCE
Sir Richard Sutton 2nd Bt. (1798-1855)
Transmis par descendance à Sir Richard
Vincent Sutton 5th Bt. (1853-1918)
Succession de Sir Ft. V. Sutton. Bt.
Christie's Londres, 31 mars 1976, lot 85 (une
partie du lot)
Collection privée
Christie's Londres, 7 juin 2011, lot 356

EXHIBITED
The Art Gallery of New South Wales, Sydney.
Masterpieces of English and European Silver
and Gold, January, 1980, no. 41.
Christie's, London, The Glory of the Goldsmith,
Magnificent Gold and Silver from the Al-Tajir
Collection, 1989, no. 146.

LITERATURE

J.B. Hawkins, Masterpieces of English and European Silver and Gold, Sydney, 1979, pp.70-71.

J.B. Hawkins, The All Tajir Collection of Silver and Gold, London, 1983, pp. 144-147.

Christies S. The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, p. 190-191.

Collection, London, 1989, p. 190-191. The arms are those of Sutton, baronets of Norwood Park, Notinghamshire, for Sir Richard Sutton, ord Bt (if December 1798 — 14 November 1855), who succeeded to the 14 November 1855), who succeeded to the 14 November 1855), who succeeded to the 14 November 1855, who succeeded to the 14 November 1850 was a momentous one for Sir Kichard; he celebrated his coming of age and on the following day, I7 December, he was married to Mary Lizabeth (2 November 1797 — 1 January 1842), daughter of Benjamin Burton 6 Burton Halla, Co. Carlow and Wiscoth House, Stamford, Lincolnshire, and his wife, Anne.

The town of Southwell was on Thursday the 16th inst. [December 1819] the scene of much 16th inst. [December 1819] the scene of much repicing in consequence of the coming of age of Sir Richard Stutton. Bart. His tenants in that neighbourhood. as well as those in the county of Lincotn, together with his tradesmen in Southwell, were regaled with excellent dimers and wine. The festivities on the occasion were not, however, enjoyed by those classes only, a liberal supply of bread, beef, and ale, having been distributed to considerably more than two thousand poor on the worthy Baronet's different estates – a donation extremely acceptable at so rigorous a season of the year."

acceptable at so rigorous a season of the year.\textsuperscript{"On Thursday the 16th inst., the birth-day of Sir Richard Sutton, Bart, forty-two five bell peals were rung at Brant Broughton, in this country, making 5040 changes, in three hours: the peals were Grandsire, Antelope, and Gogmagog:

the performers, Thomas Coupland, John Briggs, Thos. Williams, Robert Wooldring, John Greensmith, and Gervas Cullen.²

Briggs. Thos. Williams, Robert Wooldring, John Greensmith, and Gervas Cullen?

DEATH OF SIR RICHARD SUTTON, BART
The town of Liceaser and the whole country, indeed, was startled on Wednesday, by the intelligence that Sir Richard Suth had died suddenly that morning, at his town residence. Cambridge House, Piccaelly. — The deepest gloom has been thrown over the sporting metropolis by the intelligence the Issueding netropolis by the intelligence. The sudden removal of this prince of the chase will be much left by all adrent lovers of the sport he so greatly enjoyed, and which he carried on in a manner hitherto unequalled in the annals of flow. Human for the sport here so greatly enjoyed, and which he carried on in a manner hitherto unequalled in the annals of flow. Human for the sole expense of the Quorn Hum, with a splemdid stud of from 70 to 80 horses, and hounds there were well up to their work. He has shown the sportsmen of Lecestershur work. He has shown the sportsmen of Lecestershur his firedness, under the sportsmen of Lecestershur his firedness. Authority of the Fired Old English Gentleman," distinguished alike for his spuries Descent sourced on the Fired Old English Gentleman, "distinguished alike for his opident Beanont socurated on the Mith cristent, (November 1865), Sir Richard was grandson and her of the first Sir Richard Sutton, of Norwood-park, M.P. Under Secretary of Starten from 1766 to 1772, who was created a Baronet in the latter year of his reterement from office."

rebirement usus.

Notes

This locate Rutherd and Stamford Morray, Stamford, Friday,
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2. This Lincoin, Rutherd and Stamford Morray, Stamford, Friday,
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1. The Stamford Rutherd Reference (Morray Morray

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1. This Stanford Rutherd Reference (Morray

1. This Stanford Rutherd Rutherd

41 000-61 500 US\$





DEUX CENTRES DE TABLE EN ARGENT EN FORME DE FONTAINE FORMANT PAIRE, NAPLES, 1729 ET APRÈS
A PAIR OF ITALIAN SILVER TABLE CENTREPIECES, NAPLES, 1729
AND LATER
LES bases de Forme triangulaire reposant sur trois pieds feuillagés, a décor de putil chevauchant des diaphiris sommant des petits plats en forme de coquille alternant avec

a trident, the top with three shell dishes alternating with sea-horses, Neptune finial, with wood loaded bases height 214/sin.; 55.5 cm.

PROVENANCE Christie's London, 29 November 2007, lot 627 Christie's Londres, 29 novembre 2007, lot 627

25 000-35 000 € 25 600-35 800 US\$







CHOPE COUVERTE EN VERMEIL
PAR CASPAR XAVER STIPPELDEY,
AUGSBOURG, 1796

A GERMAN SILVER-GILT TANKARD,
CASPAR XAVER STIPPELDEY,
AUGSBURG, 1796

Is corps uni, le col repoussé de festons de
fleurs cisédes, le couvertie de feullies de
laurire sur fond amail, la prise en forme de
fleur, gravé des mislaes M. LEZWAR et de la
date 1796
plain body, the neck embossed with chased
festons of flowers, the hipged cover with
auriel eaves on matted ground, flower finial,
engraved with initials M. LEXWAR and 1796
height 66/sian, weight 1790 cz. 15.7 cm; 510 g.
PROVENANCE

PROVENANCE Dorotheum, Vienna, 17 May 2010, lot 82 Dorotheum, Vienne, 17 mai 2010, lot 82

4 000-6 000 € 4 100-6 200 US\$

98





870

PRÉSENTOIR À CONFISERIES EN VERMEIL, ATTRIBUÉ À JOHANN FRIEDRICH CANZLER II, MUNICH, J787

A GERMAN SILVER-GILT SWEETMEAT STAND, ATTRIBUTED TO JOHANN FRIEDRICH CANZLER II, MUNICH, J787

de forme ovale, ciselé d'abeilles et de motifs floraix, les bordures roccoo, sur quatre supports shaped ovul, chased with bees hovering between flowering and fruting plants springing from roccoo borders, on four panel supports

height 694n; veigelt 14,8 az; 22,2 cm, 420 g. PROVENANCE

neight 844nt, Weight 14,8 oz; 22,2 cm, 4,20 g.
PROVENANCE
Galerie Almas, Munich
Sotheby's London, 4 December 2012, lot 172
Galerie Almas, Munich
Sotheby's Londres, 4 décembre 2012, lot 172

EXHIBITED
A magyar torteneti, otvoornu-kailitas
lajstroma, eshibition catalogue, Budapest
museum, 1894, p. 32.
The Gand Gallery at The Metropolitan
Museum of Art, eshibition presented by La
Confederation internationale des Negociants
en Ceuvers d'Art, 19 october 1974-5 January
1975, fig. 265.

LITERATURE
Exh. Cat. Museum für Angewandte Kunst
Frankfurt, 2004, no. 184A where the maker
has been attributed to Canzler

2 500-3 500 € 2 600-3 600 US\$



PETIT PLATEAU OVALE EN VERMEIL
PAR JOHANN MARTIN SATZGER I,
AUGSBURG, 1769-1771

ovale, orné de fleurs et d'une frise de rinceaux
et d'ossaux perchés sur des arbres fruitiers
shaped-oval form, with flowers at intervals
above a band of roccos scrolls and birds
inhabiting fruit trees
length 16.2 cm; weight 5 oz; 6Vain; 140 g.

PROVENANCE
Eva Topfer
Sotheby's London, 4 December 2012, lot 72
Eva Topfer
Sotheby's London, 4 December 2012, lot 72
Eva Topfer
Sotheby's Londres, 4 décembre 2012, lot 72

LITERATURE Exh. Cat. Couven-Museum Aachen, 2003, no. 164

2 500-3 500 € 2 600-3 600 US\$

872

GRANDE TIMBALE EN ARGENT ET VERMEIL PAR MICHAEL MAY II, BRASSO, VERS 1735

A LARGE HUNGARIAN PARCEL-GILT SILVER BEAKER, MICHAEL MAY II, BRASSO, CIRCA 1735

IE corps à hut planneaux gravés d'ornements Régence, également présents sur le pied amovible. Irritérieur doré ribbed and fluted into eight panels engraved with Régence ornament on matting, ornament repeated at the detachable foot, git interior height d'Vaint, weight 14,8 oz.; 17,3 cm, 420 g.

PROVENANCE

PROVENANCE Christie's Genève, 15 novembre 1994, lot 74 Sotheby's Londres, 4 décembre 2012, lot 105

5 000-8 000 €





873

TIMBALE OVALE À CÔTES PINCÉES EN YERMEL PAR JOHANN JACOB EHRLEN, STRASBOURG, 1736-1750

A SILVER-GILT BEAKER IN TULIP FORM, JOHANN JACOB EHRLEN, STRASBURG, 1736-1750

TORTON STRASBURG, 1736-1750

A SILVER-GILT BEAKER IN TULIP FORM, JOHANN JACOBE HIRLEN, STRASBURG, 1736-1750

HONDON STRASBURG, 1736-1750

A SILVER-GILT BEAKER IN TULIP FORM, JOHANN JACOBE HALLEN, STRASBURG, 1736-1750

A SILVER-GILT BEAKER IN TULIP FORM, JOHAN JACOBE HALLEN GARDEN, STRASBURG, 1736-1750

A SILVER-GILT BEAKER IN TULIP FORM, JOHAN JACOBE HALLEN GARDEN, STRASBURG, 1736-1750

A SILVER-GILT BEAKER IN TULIP FORM, JOHAN JACOBE HALLEN, STRASBURG, JOHAN JACOBE HALLEN, STRASBURG, JOHAN JACOBE, HALLEN JACOBE, JOHAN JACOBE, JOHAN JACOBE, JOHAN JACOBE, HALLEN JACOBE, JOHAN JACOBE, HALLEN JACOBE, JOHAN JACOBE, JOHAN JACOBE, JOHAN JACOBE, JOHAN JACOBE, JACOBE JACOBE JACOBE JACOBE JACOBE JACOBE JACOBE JACOBE JACOBE

PROVENANCE Baron Alain de Rothschild; J. Kugel, Paris, 2014. EXHIBITED Galerie J. Kugel, L'Orfèvrerie de Strasbourg, 1964, no. 45

LITERATURE
Alexis Kugel et al., Vermeilleux!, Paris, 2014, n°33

7 000-10 000 € 7 200-10 300 US\$





874

PAIRE DE SALIÈRES EN ARGENT ET VERMELL EN FORME DE COQUILLES PAR JOSSEPH CRADDOCK A WILLIAM REID, LONDRES, SIBS ET JBS2

A PAIR OF GEORGE III/V PARCEL. GLIT SILVER SALT-GELLARS, JOSEPH CRADOCK & WILLIAM REID, LONDON, 1818 AND 182. Chacune en forme de coquille cannelée, reposant sur frois pieds en forme de coquille glintérieur doré comme de la fluide s'hells, on three conch shell feet, the interiors gift length 4/an., weight 9 oz 11.5 cm.; 298 gr.



PROVENANCE
Albert Woodley
Christie's New York, 26 octobre 2007, lot 152
Having dissolved his partnership with Thomas
Guest and Joseph Guest at 67 Leather Lane,
Holborn, on 21 April 1812, Joseph Cradock
went into business at the same address with
William Ker Red (1787-1868), with whom he
entered a joint mark on 15 June 1808. Thading
as Cradock & Red, the partners moved
the standard of the standard of the standard of the
solid research of the standard of the standard of the
partnership on 7 Octobre 1826 after
which Red, who in 1812 had married Mary,
diaghter of the elisemstiff, Edward Barrard,
moved to 5 Bream's Buildings, Chancery Lane,
there he was eventually in partnership with
his son, Edward Ker Reid (1821-1886), until
retining in 1853.*

800-1200€



IMPORTANTE SOUPIÈRE ET SON PRÉSENTOIR EN ARGENT PAR ROBERT GARRARD II, LONDRES, 1824

A GEORGE IV SILVER SOUP TUREEN, COVER AND STAND, ROBERT GARRARD FOR ROBERT GARRARD & BROTHERS, OTHERWISE R., J. & S. GARRARD, LONDON, 1824

LONDON, 1824 les arees en triton et sirène, le corps décoré de coquilles reposant sur quatre dauphins, le couvercle orné de feuilles d'acenthe et d'un homard, légumes è huîtres, le présentoir à deux anses orné de vagues bordées d'écume, le corps gravé d'armoiries de chaque côté, le couvercle d'un cimier

couverde d'un cimier campana form, with one handle modelled as a traton with paddle and concht, the other as a mermaid, the lower body discorated with with shellwork, on a base of four dolphiris with entwined tails, the domed cover with acarthus leaves surmounted by a lobster cambriang over celery, chillies and oysters, the stand formed as a basin of waves edged with seafoam and terminating in two shell handles, the body of the tureen engraved with arms on either sade, the cover with a crest length 20½m. weight 507.6 oz.; 52 cm; 14390 g.

PROVENANCE
Fletcher Norton, 3ème Baron Grantley of
Markenfield (1796-1875)
Sotheby's New York, 30 avril-1 mai 2003,
lot 240
Christie's New York, 11 décembre 2014, lot 38

Christies New York, 11 decembre 2014, lot 38
The arms are those of Norton quartering 11
others for Fletcher Norton, 3rd Baron Grantley
of Markenfield who was born on 14, July 1796;
and succeeded to the title upon the death of
his uncle. William Norton, 2nd Baron Grantley
on 12 November 1822. He was married on 26,
July 1825 to Christofte Earle (3 August 1800 –
1 May 1873), daughter of the artist Sir William
Beechey (1753-1830). Upon his death on 28
August 1875 he was succeeded by his nephew,
(1831-1877).
Lord Grantley was educated at the Milliary).

(1831-1877).

Lord Grantley was educated at the Military
College Sandhurst. He subsequently served in
the Grenader Guards during the Napoleonic
Wars and saw action in 1815 in the Battle of
Quatre Bras and again at Waterloo, where he
was wounded. He lived at Whomersh. Surrey,
and also owned Grantley Hall and Markenfrield
Hall, near Ripon, North Yorkshire. the latter a
rare, surviving 14th-century manor house.



This tureen, stand and cover is one of a pair, the other having found its way into the Campbell Collection of Soup Tureens, the branchiel in 1986 of John T. Dorrance. Jr. and VIB. Murphy, then respectively the control of the standard of the Vibrether Museum, Debaures, where a dedicated gallery was opened in 1997:

Both tureens were part of a service of bright supplied to the 3rd Barron Grantley by Garrard's between 1824 and 1826. The group included a pair of candielabra. 1826, with male and female Bacchanal figures, and a set of striper stalls. 1828, comprising three male and three female Nubbans resting on rockwork as figure sails. 1828, comprising three male and three female Nubbans resting on rockwork assess, cast and applied with sea shells. 3*

This pattern of soup tureen was described in a surviving 1819 Garrard ledger as 2° finely chased terrines, stands, with marine figures supported by dolphins. "The same design of tureen has been recorded bearing the mark of Paul Storr after severing his connection in 1819 as head of Rundell, Brigge & Rundell's manufacturing sliver department."

It was discovered some 45 years ago that

It was discovered some 45 years ago that before November 1822 Garrard's leased part of Paul Storr's new workshops in Harrison Street, Gray's Inn Road *Such an arrangement would explain why tureens of the same

pattern were hallmarked in 1819 and 1824 for Garrard's, and also for Paul Storr in 1821 for the 6th Duke of Devonshire and in 1822 for Henrique de Sampaio, Conde da Povoa of Portugal.⁷

Portugal.²

Another use of the friton and mermiad figures featured so prominently on these tureens has been noted on a centrepiece, Paul Storr Gstor & Morteme, London, 1838, where they flank the central support.² Furthermore, two matching candielabra, one marked by Garrard in 1824, the other by Paul Storr (Storr & Mortiner) in 1835, would appear to confirm that these firms shared designs and casting patterns throughout the 1820s and early 1830s.³

18-00.5"

Notes

Lousia Li removos an Pari Gia A Leigurory Compida

Lousia Li removos and Pari Gia A Leigurory Compida

Jan and Sirvino Harbaro Cideston, Orbora Novella, Novella, Oliva

Jan and Sirvino Harbaro Cideston, Orbora Novella, Novella, Oliva

Jan Albaro Sirvino Marco Cideston, Orbora Novella, Novella, Oliva

Jan Changer Si Bissis, Novellano and Stiff auto Cidentico of English, Oliva

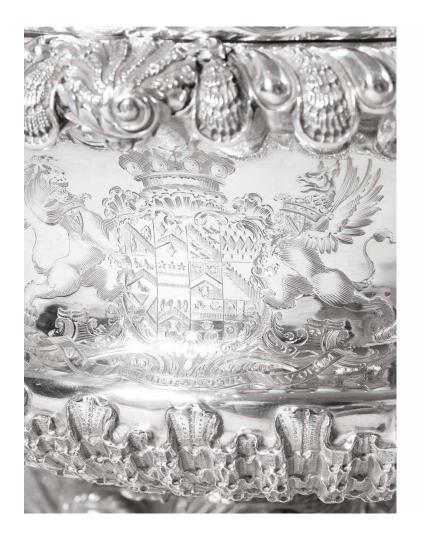
Jan Changer Si Bissis, Novellano and Stiff auto Cidentico of English, Oliva

Cidentico Cidentico Cidentico Cidentico (1971), p. 10

Jan Changer Cidentico Cident

123 000-185 000 US\$









876
ENSEMBLE DE 48 ASSIETTES EN
ARGENT, 30 ASSIETTES À DESSERT EN
VERMEIL, 26 PLATS ET 6 SAUCIÈRES EN
ARGENT PAR GUMUS LALE, ISTANBOUL,
MODERNE

MODERNE
A TURKISH SET IN THE RÉGENCE STYLE
COMPRISHING 48 SILVER PLATES, 32
SILVER-OILT DESSERT PLATES, 26 SILVER
DISHES AND 6 SILVER SALVEE-BOATS,
CUMUS LALE, ISTANBUL, MODERN
de style Régence d'aprèce Pulores, les bords
moultrés d'oves, les marils gravés de motifs
rocaille
after Pulforcat, the dish set comprising 10
silver rectangular deep dishes, 3 silver oval
fish dalber, 3 vilver oval dishes and 6 silver
oval dishes, the sauce-boats with silver-plated
liners
total weight 36071 oz; diam, silver plates
total weight 36071 oz; diam, silver plate
10 years, and 10 years, 10 years,

30 000-40 000 € 30 700-41 000 US\$

PARTIE DE MÉNAGÈRE DE 361 PIÈCES EN ARGENT ET VERMELI, MODÈLE SOUBISE, PAR PUIFORCAT, PARIS, MODENE A PRENCH 361-PIÈCE SILVER AND SILVER-AUT EL TAUTAURAE PARTIAL SET, SOUBISE PATTERN, PUIFORCAT, PARIS, MODERN Comprenant, en argent : 12 fourchettes de table, 20 culteres de table, 20 culterous de table, 30 culterous de table, 30 culterous de table, 30 fourchettes à poisson, 30 couteaux à poisson, 30 fairs fortes, 30 first hortes, 30

15 000-20 000 €



878

SERVICE DE VERRES DANS LE STYLE DE LOMBYER, MODERNE

AN ENGRAVED GLASS PART TABLE SERVICE, MODERN

ockvitc., MODERN
comprenant 35 verres à eau, 40 verres à vin
rouge, 39 verres à Champagne, 40 verres à
liqueur
in the style of Lobmyer, comprising; 35 water
glasses, 40 red wine glasses, 39 champagne
glasses, 40 liquor glasses
(154)

5 000-8 000 € 5 200-8 500 US\$





THE ONSLOW SERVICE



879

ENSEMBLE DE DOUZE ASSIETTES EN ARCENT DU SERVICE ONSLOW PAR PAUL STORR, LONDRES, 1811

STORL, LONDRES, 1811

A SET OF TWELVE GEORGE III SILVER DINNER PLATES, PAUL STORR OF STORR & CO., FOR RUNDELL, BRIDGE & ENTINELL, LONDON, 1811

les bords moulurés de godrons ponctués de coquilles et d'acanthes en volutes, gravés d'un cimier





880

ENSEMBLE DE DOUZE ASSIETTES EN ARGENT DU SERVICE ONSLOW PAR PAUL STORR, LONDRES, 1812

George Onslow was born to Arthur Onslow

STORR, LONDRES, IBIZ

A SET OF THE USE GEORGE III SILVER
DINNER PLATES, PAUL STORR OF
STORR & CO., FOR RUNDELL, SRIDGE &
RUNDELL, LONDON, IBIZ

les bords godronnés ornés de coquilles et
d'acanthes, gravé des armes du ler comle
d'Onslow, estampées sous la base 465

d Onslow, estampless sous la base 465 shaped-circular form, with gadroon borders punctuated with shells and scrolling acanthus, engrawed with the arms of the 1st Ear of Onslow, stamped to the undersides 465 diameter 10%in; weight 2934/az; 26.5 cm; 9141 g.

PROVENANCE Probablement commandé par George Onslow, 1er comte d'Onslow (1731(?) - 1814) David Orgell, Beverly Hills, California

Koopman Rare Art. Londres, 2015
George Onslow was born to Arthur Onslow and Arne Bridges in West Clandon, Surrey. He made his career in politics first by representing Rye in the House of Commons from 1754 to 1751 and Surrey from 1754 to 1751 and 1751

25 000-35 000 € 25 600-35 800 US\$



ENSEMBLE DE QUATRE LÉQUMIERS
COUVERTS EN ARGENT PAR PAUL STORR
DE STORR & CO, POUR RUNDELL, BRIDGE
RE NUNDELL, LONDRES, 1837
A SET OF FOUR GEORGE III SILIVER
ENTRÉE-DISHES AND COVERS FROM THE
DUCHESS OF ST. ALBANS SERVICE, PAUL
STORR OF STORR & CO., FOR RUNDELL,
BRIDGE & RUNDELL, LONDON, 1817

BRIDGE & RUNDELL, LONDON, 1817
de forme rectangulaire à canaux, à bords
feuillagies agriée de coquilles, les couvercles
bombés à frise de rosettes. Janse en forme de
feuillagies signifées, labas en le couvercle gravés
du mongramme I St A fathorées d'une
cournne ducale
flutded shaped-rectangulair form, with foilait
and shell rims, the high domed covers
with bands of rosettes, the acanthus leaf
handles final surrounded by foliate and shell
decoration, the base and cover engraved with
the monogram I St A beneath a Duches's
coronet
length 11kin.; weight 391/voz.; 11.100 gr.;
28.5 cm.

PROVENANCE
Harriet, duchesse de St. Albans
Barome Angale Burdett-Coutts
Christie's Londres, 14 mai 1914, lot 71 (the
Coutts Heritonia, 12 mai 1914, lot 71) (the
Coutts Heritonia, 12 mai 1914, lot 71) (the
Coutts Heritonia, 12 mai 1914, lot 71) (the
Coutts Heritonia, 13 mai 1914, lot 71) (the
The engraved monogram HS rK and coronet
are those of the foreme actress. Harriet
Mollon (1771) 1837), widow of Thomas Coutts
(1751) 1827 and citris vite of William Authory
de Were Beauclierk, 9P-Dake of St. Abans, a
decemedant of Charles III, whom the married in
1827 at her house. I Stratton Street, Piccadilly,
Westminister. The Duchesis Salver collection
remained intact well after her death. Careful to
a sleguard the pre-Sossissions and the memory
of Mr. Coutts, she left the bulk of her estate
to noe of his gardidaughters. Angela Burdett,
later Baroness Angela Burdett. Coutts. After
the Baroness died in 1906 the silver remained
in storage until sold at Christie's in successive
sales between 1914 and 1922.

40 000-60 000 € 41 000-61 500 US\$







ENSEMBLE DE QUATRE FLAMBEAUX ET DEUX CHANDELIERS À DEUX LUMIÈRES GEORGE III EN ARGENT PAR JOHN MEWBURN, LONDRES, 1806-1811, LES BRANCHES PAR ROBERT GARRARD, LONDRES, 1806-1811, LES BRANCHES PAR ROBERT GARRARD, LONDRES, 1806-1811, THE BRANCHES, ROBERT GARRARD, LONDON, 1806-1811, THE BRANCHES, ROBERT GARRARD, LONDON, 1806-1811, THE BRANCHES, ROBERT GARRARD, LONDON, 1806-181 passe, arrangles places, bases, carriors, arrangles, les bases, carriors, expronnées les

ROBERT CARRARD, LONDON, 1860 les bases carriées armodies gedornées, les fils à décor ondué entrecueje de coquilles, les bobbehes amovibles avec feuillages et coquilles, les bobbehes amovibles avec feuillages et coquilles, les fils des candélabres graves d'un cimier et d'une couronne de vicomte on rounded square bases with gardonend borders leading to the stems with vavy decoration interpersed with shells, the stems with quilling, the removable drip-pans with quilling and shells, the candelabra stems engrawed with crest and Viscount cornect height 16/4in; weight 365/yoz; 42,5 cm; 10,370 gr.

PROVENANCE Koller, 17 septembre 2007, lot 1727

It is clear that by the first years of the 19th century, the London trade in old silver was in a very flourishing condition, when Garrand's (commercially descended from George Wickes) and Kundel, Bridge & Rundell were among the leading dealers. It was at this moment, however, that demand began to outstrip supply; to judge from surviving pieces it was between 1905 and 1800 that newly made silver in retrospective styles began to appear for the first time, not as some special order anomaly but as various goldsmittly ediblerate policy. Besides the present wins deliberate policy. Besides the present wins calciferated policy. Besides the present varies of the properties of the present wind the properties of the present wind the properties of the present warmed of quilt and shell pattern candlesticks, but he developed the present examples, a soup turene and cover. Paul Storr, London, 1807, probably retailed by Rundell's, smiller to a par of Villiam Cropps examples of 1756 (Christie's, London, 2 March 1994, lot 70; Softberly's, Ludnon, 1876, Potherly Parke Bernet, New York, 14/16 September 1972, lot 450; Sotheby's, Landon, 1808, probably retailed by Rundell's, smiller parke length, New York, 14/16 September 1972, lot 450; Sotheby's, London, 1808, probably retailed by Rundell's, smiller, and exit of four candlesticks, Paul Storr, London, 1808, probably retailed by Rundell's, smiller, copies

of originals in gill bronze designed by JustieAurèle Meissonnier. 1729 (Morrie A. Moss. The
Lillian and Morrie Moss. Collection of Paul Storr
Silver, Main.; 1907, pp. 112-112, p. 152. Peter
Fuhring, Juste-Aurèle Meissonnier. Un génie
du rocoox 1695-770. Umberton Allemand i.
8. C., Turn and London, 1999, vol. II, pp. 193-196.
C., Turn and London, 1999, vol. II, pp. 193-196.
Soc. 29 and 299, b. 1800 the manufacture
in London of high quality reproduction silver,
or pieces that tweer inspired by old silver and
silver-gilt plate, was in full swing. The most
extreme examples in this taste were made
for the retail goldsmith Kensington Lewis by
Edward Farriel silver in this taste were made
for the retail goldsmith Kensington Lewis to
Léctured Farriel siver in this silver to the
Loude of brix ordered fluorsands of ourcies
of silver and silver-gilt in archaic silyels. Indeed,
aliver begain its retentless hold on English
collectors and the silver trade as a whole.
straulating academic research (by Octavius
Morgan, William Chaffers and others):
promoting the manufacture of reproductions
for a mass market, particularly from the
1880s; and enoruging the firs is of a new class
of retailer: the dealer in antique silver, among
whom during the first half of the 20th Century
Crichton Brothers were probably the most
celebrated.
20 00-30 000-15

20 000-30 000 € 20 500-30 700 US\$





DEUX PARES DE SEAUX À RAFRAÍCHIR EN ARGENT FORMANT UN ENSEMBLE PAR PAUL STORR POUR RUNDELL, BRIDGE A RUNDELL, LONDRES, 1809 ET 1811
TWO ALMOST MATCHING PAIRS OF GEORGE III SILVER WINE-COOLERS, PAUL STORR OF STORR & CO., FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1809 AND 1811
Chacun reposant sur quatre pieds en coquilles, les anses formées chacune de deux têtes de line seles pared seites feelinges centrés d'une coquille, les corps gravés d'armoires, les anneaux et doublutes armovibles gravés du cimier Howard each on four cast scroll and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports below lobes, lion mask, reed and leaf and shell supports and lines engraved with the Howard creet, the lood of the story of the

PROVENANCE
Bernard Edward, 12th Duke of Norfolk, by descent to Edward, 18th Duke of Norfolk, at Carlton Towers, North Vorkshire Sotheby's, London, 4 November 2009, "Carlton Towers," to 173 Koopman Rare Art, Londres, 2012

The arms are those of Howard, Dukes of Norfolk, probably for Bernard Edward Howard, 12th Duke of Norfolk (1765-1842), who succeeded to the title upon the death of his father in 1815.



COUT
CENTER DE TABLE EN ARGENT PAR
JOHN BRIDGE, LONDRES, 1823,
PROBABLEMENT D'APPÈS UN DESSIN DE
JOHN FLAXMAN
A GEORGE IV SILVER CENTREPIECE,
JOHN BRIDGE FOR RUNDELL,
BRIDGE & RUNDELL, LONDON, 1823,
PROBABLY DESSINED UNDER THE
SUPERINTENDENCE OF JOHN FLAXMAN

SUPERINTENDENCE OF JOHN FLAXMAN to frome de grand coquillage souterus par une colorne d'eau écumante, la base triangulaire omée d'hippocampes sur une vague, les piede en forme de tortuse, de coral et de coquillages, gravé de deux armòries modelled as a lange shell supported by a frothing pillar of water, the from base guarded et aech of its triere points by hippocamps on a crashing wave base, the feet composed of thriles, coral and shells, the bowl engraved with two coats-of-arms width 14 1/2n; weight 284 oz; 37 cm; 8,848 gr.

PROVENANCE Robert Ferguson (1769-1840), Raith, Fife and Portman Square, Londres Koopman Rare Art, Londres, 2013

Koopman Rare Art. Londres, 2013

LITERATURE

E. Affred Jones. The Gold and Silver of Windsor

Castle, Arden Press, Letchworth, 1911, pl.

LOXII, p.160

Shirley Bury, 'The lengthening shadow of

Rundell's ir Z. I'The substance and growth

of the Flawman tradition, 'The Connoisseur,

March 1966, pl. 282

Charles Oman, 'A Problem of Artistic

Responsibility. The Firm of Rundell, Bridge &

Rundell', Apolio, March 1966, p. 181

David Bindman, editor, John Flawman, R.A.,

Royal Academy or Arts, Thames & Hudson,

1979, p.p.142 and 148

Christopher Hartop, Royal Goldsmiths: The Art

of Rundell & Friege 1979;1843, John Adamson,

Cambridge for Koopman Rare Art, London,

Cambridge for Koopman Rare Art, London,

2000-000-000 000 €

100 000-150 000 € 103 000-154 000 US\$





Robert Ferguson of Raith

The first arms are those of Ferguson of
Raith, Fife, with Hamilton-Nisbet in pretence
for Robert Ferguson, eldeds son of William
Ferguson (formerly Berryl) of Raith and his
wite, Jean, daugher of Ronald Craulard
of Restaring, Edinburgh, He was born on 8
September 1798 and educated at Edinburgh
and Glaegow University.

The second arms are those of HamiltonNisbet in a lozenge.

"As a young man, Mr Ferguson was beloved by
the neighbourhood for his farek and generous
spirit, and admired for his elegant and manly
beauty. His earlier studies were directed to
the barr and, after qualifying in Edinburgh,
he entered the Faculty of Advocates in 1791.

Mr Ferguson never practiced: he equired his
legisl knowledge not as a profession, but as a
requisite in the education of a gentleman.

"After acquiring all the education that is usually
addrocated to gentlemen on his rank in the
country, Mr Ferguson visited and spent many
years of his file in Parts of the profession of the
progress of event of the profession of the
formation of the continental
states..., Howing that the order time of
those Edinated in
France by the Revolutionary Coverment. It
spent many years of his life in Parts during
the career of Buonaparte, and witnessed the
progress of events in that most interesting
period... As a linguist, Mr Ferguson were
and spoke several European languages with
equal ease and facility... Mr Ferguson were
and spoke several European languages with
equal ease and facility... Mr Ferguson were
and spoke several European languages with
equal ease and facility... Mr Ferguson were
and spoke several European languages with
equal lease and facility... Mr Ferguson were
and spoke several European languages with
equal lease and facility... Mr Ferguson were
believe, was he indebeted for he is utimate
liberation. On his return to Sociation, the was
returned to Parliament for the courty of Fife. liberation. On his return to Scotland, he was returned to Parliament for the county of Fife,

in 1806, and from this period we may date the commencement of Mr Ferguson's public career. His parliamentary services have not been continuous, but he has successely been returned for the Kirkaldy Burghs, at the elections of 1813, 32, and '37, In 1835 her represented the country of East Lothan as a matter of expediency during the Peel administrator of that period."

Mr. Ferguson's private interests and marriage

administrator of that period."

Mr. Fergusion's private interests and marriage
Mr. Fergusion was 'a member of several
learned societies, but though he does not
appear to have published any societies,
memoris, he was eminent as an enthusiastic
peology, and the fine arts were he strucurte
pursuits?

Robert Fergusion was married to Mary (d.
1855), daughter and heir of William Hamilton
Nisbet (12/14/232) of Diretion and Behaven,
Haddington, and the divorced wife of Thomas,
The air of Eign, later LITIE air of Kincardine
(1766-1841). His lordship had successfully
petitioned for a divorce from his wife for
her adultery with Fergusion, a scandal of the
season. The martier was finally revoked at
the Court of Sessions, Edinburgh on 11 March
1808 and the couple were married a little
under six weeks later on 20 April Fergusion
was laterly Lord-Leutenant of File and died
at his London house, 18 Portman Square on 3
December 1840.

Rundell, Bridge & Rundell and John Flaxman

Rundell, Bridge & Rundell and John Flaxman

Four silver-gilt soup tureens and covers (mark of John Bridge, London, 1826) of the same design as this present centrepiece were supplied by Rundell, Bridge & Rundell to George IV as part of his Grand Service. They were designed to match the Marine

Service of roccoo silver made in the 1740's for Frederick, Prince of Wiles. This present centrepiece, however, and norther silver example of 1824 (Sothety)'s, London, S. July 2011, of 23 prevent George VP Sturens, suggesting that they were prototypes. The last Shrieg Bury, author of the groundverseing series of articles. The Lengthering Shadow of Rundelf's, published in The Commoster of Amelia Studies of Intelligence of Commoster of Amelia Studies of Commoster of Amelia Studies of Commoster of Amelia Studies of Commoster of Commost





PAIRE D'IMPORTANTS CHANDELIERS

PAIRE D'IMPORTANTS CHANDELLERS
À QUATTE LUMIÈRES EN ARGENT DU
SERVICE PICTON PAR PAUL STORR,
LONDRES, 1813

A PAIR OF GEORGE III SILVER FOURLIGHT CANDELLABRA FROM THE PICTON
SERVICE, PAUL STORR OF STORR & CO.,
FOR RUNDELL, BRIDGE & RUNDELL,
LONDON, 1813

sur une base triangulaire à bord guilloché
soutenant une colonne, reposant sur trois
pattes del ion, des masques ailes alternant
avec des serpents entrelades, le fût sommé
de trois masques effeniires soutenant des
dauphins, les branches ornées de feuillages
on triform bases with guilloche borders,
the upper surfaces centred by rosettes,
supporting a lapering central column on
three lion legs, with alternating winged
masks and entwined serpents, the stem
applied with acanthus leaves and bands of
gadrooring, surmounted by three female
maks and supporting three dolphin and leafcied scrilling branches and a central light,
with fluted drip-pans and sockets, each stem
engrawed with a coat-of-arms, and reside scrilling branches and a central light,
with fluted drip-pans and sockets, each stem
engrawed with a coat-of-arms, and sockets
engrawed with a coat-of-arms, and sockets
for the waxpans and sockets engrawed with a
crest, both stamped RUNDELL BRIDGE ET
RUNDELL AURICES REGIS ET PRINCIPIS
WALLIAE REGENTIS BRITANNIAS, one
stamped 460
height 27½nir; weight 463½oz; 70 cm;
14427 g.

PROVENANCE

Koopman Rare Art, Londress 2016
The arms are those of Lieuterant General Sir Them arms are those of Lieuterant General Sir Thomas Pictow Nivas Borm on 24 August 1754 at Havefrodresst. Pentrodreshire, seventh of the Newle - Children of Thomas Pictow (1723-1790), a local landower and sherff, and his wide. Ceci (1723-1800), Glaupther of the Rev. Edward Powell of Llandough, Glamorganshire, He joined the army at an early age but remained in relative obscurity until he went to the West Indies and cames to the notice of Sir Reight Abercomby, during the campaign at St. Lucia in May 1796. The Glowany year, when Abercomby left Frindad, Picton was appointed the sland's commandant and military governor. Notorious for its ovil disorder and as a haven for runaway slaws and deserting soldiers. Pictor was not afraid to use harsh methods by which means he soon returned firmdad to a state of privas not a fraid to use harsh methods by which means he soon returned firmdad to a state of privas not a fraid to use harsh methods by which means he soon returned firmdad to a state of privas not a fraid to use harsh methods by which means he soon returned firmdad to a state of privas not a fraid to use harsh methods by which means he soon returned firmdad to a state of privas and deserting the privas a

soon returned Timidad to a state of peace.

After several tarkiently ears, during which
Picton was tried in the Court of King's
Bench in London on 24 February 1805 on an
indictment of torturing a fee Mutalto owner
annead Louisa Caldrone, he was promoted
major-general. Although initially found guilty
the vendru was overturned at a retrial. In 1810
Picton was given the command of a division
in Spain and for the met fee wyear he became
one of Wellington's principal subordinates.

Picton died at the Battle of Waterloo after PROVENINCE

Hoton ade at the latter or varience arreblack near Central Sir Thomas Picton (178-1815)

Christies S New York, 17 mar 2011, let 160

As one of brawest among Britsh generals,
as one of brawest among Britsh generals.

A but sof in him was erected in Sir Paul's

Cathedrial and his body was later laid to rest

close the Central Sir Paul's

Cathedrial and his body was later laid to rest

close the Central Sir Paul's

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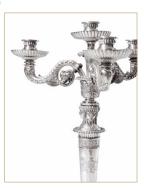
close the Central Sir Paul's

Cathedrial And His Paul

Cathedral and his body was later laid to rest.

It is likely that this pair of candelabra was part of the presentation service of plate, all bearing the mark of Paul Storr of Storr & Co. for Rundell, Bridge & Rundell and mostly hallmarked London 1814, comprising a soup treen and cover, liner and stand (1880), a pair of entired dishes and covers, a pair of oval meat dishe, which was given to \$ir Thornas Piction upon the dissolution of the Third Picvision*. An inscription on the turen read in pair TO LIEUTEANT GENERAL STAFF & COLLEUTEANT GENERAL STAFF & COL

120 000-180 000 € 123 000-185 000 US\$







COUPE EN OR AMÉRICAINE DE FORME NAVETTE PAR TIFFANY & CO., NEW YORK, VERS 1907-1920

NAVETTE PAR TIFFANY & CO., NEW YORK, VERS 1907-1920

AN AMERICAN NAVETTE-FORM FOOTED TWO-HANDLED GOLD DOW, TIFFANY & CO., NEW YORK, VERS 1907-1920

TWO-HANDLED GOLD DOW, TIFFANY & CO., NEW YORK, VERS 1907-1920

IED and ondulé, a deux anses en anneau en grand1871 W1921. Le base estimplés "TIFFANY & LOTAL MARCH EIGHTH" resting on a spreading foot, the waved rim ending in loop handles over an arthemson band above a tapering fluted body, interior inscribed "1871-W1921. The underside further inscribed "TIFFANY & COTJA550 MARCRS 7572/IRKTGOLD/MARCH EIGHTH" height 3 47/64 in. length 94/an. depth 3 47/64 in. length 94/an. depth 3 47/64 in. velgth 2 3.2. §5 cm. 23.5 cm.

9.5 cm. 370 g.

PROVENANCE

7 200-10 300 US\$



SERVICE DE TOILETTE EN ARGENT PAR GARRARD & CO LTD, LONDRES, 1988
AN ELIZABETH II SILVER TOILET SERVICE, GARRARD & CO, LTD, LONDON, 1988
de style XVIIle sielcit, å décor de "c'hinoisenies", comprenant un miroir à chevalet, une bolte de toilette rectangulaire sur quatre pieds, un plateau octogonal, une paire de hacios couverts à deux arases, une paire de pots octogonaux et une paire de flacions à parfum octogonaux et bouchons et doublures en verre in the 17th centry style with C'hinoiserie"

bouchors et doublures en were in the 17th contry ship with 'Chinoiserie' decoration, comprising: a mirror with wooden easel back and beveiled gliess, a large rectangular toilet box on four scrolling feet, an octagonal dressing table tray, a pair of two-handled crucialth bowls with covers. a pair of cotagonal post and a pair of octagonal scent flasks with sliding bases, screw-loys and glass bottle liners height of mirror 24¼n:; weight (excluding mirror) 160 oz.; 61.5 cm. 4989 gr

PROVENANCE Sotheby's Londres, 23-24 mai 2017, lot 195

7 000-10 000 €

7 200-10 300 US\$



388 JARDINIÈRE EN ARGENT PAR EUGÈNE MERMILLOD, PARIS, VERS 1900

MERMILLOD, PARIS, VERS 1900
A FRENCH SILVER OVAL JARDINIERE,
EUGNE MERMILLOD, PARIS, CIRCA 1900
de forme ovale, reposant sur quatre pieds
a volutes feullages, les cotés ornés de
coquillages et de fleurs, gravée sur chaque
en métal argenté
in the Louis XV style, on four foliate scroil feet,
the sides with shell and floral onraments,
engraved on each side with the monogram
DW, with silver-plated linier
length 20Vinn; weight 215 oz. 52 cm; 6100 gr.

PROVENANCE Sotheby's Paris, 10 avril 2008, lot 4

10 000-15 000 €

10 300-15 400 US\$



ENSEMBLE DE QUATRE SALIÈRES À DÉCOR D'HOMMES DEBOUT EN ARGENT PAR PAUL STORR, LONDRES, 1332

A SET OF FOUR WILLIAM IN SILVER FIGURAL SALT-CELLARS, PAUL STORR, LONDON, 1832

Ies doublaires dorées amovibles en forme de coquille, soudeiruses par un trépied et trois hommes barbus, les bras lies derrière le dos, estampées 5TORR & MORTIMER à MORTIMER de l'action de la coqui de l'action de l'ac

PROVENANCE
Bonhams. New York, 23 septembre 2014, lot 1060
Koompan Rare Art, Londres, 2016
This salt-cellar set is rare and, like many of the great pieces that came out of the Stor & Mortimer workshop, these are heavily inspired by classical designs and aimost certainly depict the figure of Prometheus.

25 000-35 000 €
25 600-35 800 US\$





PAIRE DE GRANDES AIGUIÈRES EN VERRE MONTÉ EN ARGENT DE STYLE RENAISSANCE, ALLEMAGNE, VERS 1890

A PAIR OF LARGE GERMAN SILVER-MOUNTED CUT-GLASS CLARET JUGS, CIRCA 1890

LIKCA 1890

le corps en verre gravé de fleurs stylisées, l'ouverture du couvercle à poussoir mécanique, le bec verseur soutenu par une tête de dieu fluvial, le pied gravé d'un monogramme

monogramme in Renaissance Revival style with etched glass bodies and mechanical lid openings, the spouts supported by river god heads, the feet engraved with script monogram height 15Vsin; 39,5 cm.

PROVENANCE Sotheby's New York, 9 avril 2008, lot 251

5 000-7 000 € 5 200-7 200 US\$



891

FROM LOUIS-PHILIPPE, KING OF THE FRENCH

IMPORTANT SERVICE À THÉ ET CAFÉ EN ARGENT ET VERMEIL PAR JEAN-VALENTIN MOREL, PARIS, VERS 1845

A ROYAL PARCEL-GILT SILVER TEA AND COFFEE SERVICE, JEAN-VALENTIN MOREL, PARIS, CIRCA 1845

munct. PANIS, CIRCA 1845
comprenant cafetière, théière, sucrier couvert, pot à lait et plateau à deux anses, chaque pièce sur un piédouche mouluré de perles, le corps ciselé de coquilles et frises appliquées de fleurs et feuilles, dans son coffret aux armes du Roi Louis-Philippe

de fleure et feuilles, dans son coffret aux armes du fio Louis-Philippe Comprising a coffee pot, a teapot, a covered sugar bout, a milk jug and al arge oval tray with two handles, each piece resting on a pedestall moulded with pears had a frieze of vine leaves, the body with shells and frieze of vine leaves, the body with shells and frieze of vine leaves, the body with shells and frieze of vine leaves, the body with shells and frieze of vine leaves, the though the story of paping pears for gross and others flowers on bouquets of leaves, the tray with strongly moulded edging of foliage, carbouches and shells, handles in bouquet of reads, the centre engraved with foliage, the bouquet of flowers and the golden quartet panels, each piece regraved with Griage, the bouquet of flowers and the golden quartet panels, each piece regraved with GREL a CIC ORFEVER'S SPRIE'S the back of the tray engraved MOREL a. CIC ORFEVER'S SPRIE'S TAUGUSTIN PARIS, the led set with a companied of the part of the strain of the part of the strain of th

PROVENANCE Sotheby's New York, 8 avril 1986, lot 56 Sotheby's New York, 19 octobre 1994, lot 219 Sotheby's Paris, 29 avril 2009, lot 102

Sotheby's New YOR, 19 octobre 1994, lot 2/9 Sotheby's New YOR, 19 octobre 1994, lot 2/9 Sotheby's Pars, 29 awil 2009, lot 102 LITERATURE. For a similar service but without a fray or case, see Sotheby's London, Octobre 31, 2006, for 533. An identical service was presented at the London World's Fair in ISBC, it is litterated in J.B. Warring, Masterpieces of Industrial Art sand Soutphrea the International Exhibition, 1962. Jean-Valentin Morel was born on April 5, 1794 in Paris, His father was a lapidary and his mother was related to the Mauzief family of gloditantib. Jean-Valentin did his apprenticeship with Adrien Vachette, a supplier of gold boxes. He became self-employed around 1818 and in 1827 registered to Paris in 1833 and from 1834 to 1840 characteristics and hard stoler mosace workshop, the returned to Paris in 1833 and from 1834 to 1840 became the head of the workshop of resemble production will always be of a great finatively and quickly mer why great success. Soon, the number of employees exceeded 80. The orders flowed in brinding of the missal of Pope Gregory XVI, table service for the king of Sardinia, tole for Visilian III of the Netherlands, but above all numerous works ordered by one of his main patrons, the

Duke de Luynes (see for example the jasper cup mounted in gold and enamel created by JY Morel in 1854, Sotheby's Paris, December 15, 2003, n°154, bin 1846, the two men separated and, after a trial, Morel had to leave france and settled in London. After a nother dispute, he returned to France in 1852 and oppened a studio in Selvers. The presentation of several pieces at the Universal Exhibition of several pieces at the Universal Exhibition of 1855 earned him a gold medal and ail fe annuty, He died in Selvers on March 25, 1850. 40, 000-66, 000 6.

40 000-60 000 €



PAIRE DE PRÉSENTOIRS EN ARGENT GEORGE III PAR PAUL STORR DE STORR & CO, POUR RUNDELL, BRIDGE & RUNDELL, LONDRES, 1815

A PAIR OF GEORGE III SILVER SALVERS, PAUL STORR OF STORR & CO., FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1815

LONDON, 1815

de forme carrée, les bords arrondis ciselés de feuillages et de rinceaux, reposant sur quatre pieds en forme de feuilles et de volutes, gravés d'armoiries

d'armoiries
of souare shape, with rounded foliate and
rocallle borders, chased strapwork, on four
leaf and scroil feet, engrawed with the arms of
John Walter (1776-1824)
length 13¼m; weight 134 oz.; 33.5 cm;
3880 gr.

3880 gr.
PROVENANCE
Henry Fraser Walter (1822-1893), Papplewick
Hall, Nottinghamshire
Mms Filomen and Pri Ploth (1924-2009),
New York
Sorthely's Londres, 15 octobre 1970, lot 64
Lillian (1905-1985) et Morie Moss (19071993), Memphis, Tennessee
Sothely's Londres, 23 octobre 2006, let 169
Christies New York, 19 octobre 2010, lot 91
Koopman Are Art, Londres, 2012

LITERATURE
Morrie A. Moss, Lillian and Morrie Moss
Collection of Paul Storr Silver, Memphis, 1972,
pp. 252-253, pl. 188

The arms are those of Walter impaling Dawso for Henry Fraser Walter (baptised, St. Ann. Blackfrars, London, 15 May 1822 – died, Papolewick, Nottinghamshire, 18 November 1893). He was the second son of John Walter (23 February 1776 - 28 July 1847), editor of The Times, and his wide, Mary (new Smith, 1793-1876). His paternal grandfather, John

Walter (I January 1738 – 17 November 1812) founded The Times, which was launched on 1 January 1785 as The Daily Universal Register. H. Walter's eigher brother. John Walter (8 October 1818 – 3 November 1894), became sole manager of The Times upon their father's death.

death. Henry Fraser Walter was married at St. Pancras, Middleiex on 9 July 1846 to Isabella Catherine (1824-1887), daughter of John Dawson, Walter was sometime a partner in Delane, Magnay & Co., paper manufacturers of Tavernham, Norfolk. At his death his estate was valued at a little over £78,000.

of lavernman. Nortols. At his death his estate was valued at a little over \$7.80.00.

The Nottinghamshire papers give long oblivany notices of Mr. Henry Fraser Walter, one of the proprietors of the Times," who has died at Paplewick Hall. Mr. Walter was second son of Mr. John Walter and a grandson of the founder of that paper, being born in 1822 at the Times House, Printing House-square, in his early life he was a great traveller and sportsman, visting the greater part of Europe and America, and performing some remarkable feats with the grun. On settling down in this country he joined Mr. F. Magnay and Mr. William Delane, brother of the former Well-known editor of the "Times" (John Thaddeus Delane (1817-1879)), in starting a paper mill at Norwich But the attenueds abandoned active interest in it in favour of his

son, and continued to travel frequently; one of his exploits being to go to the Crimea during the war. On the downfall of Sebastopol he was one of the first to enter that stronghold with the victorious allied forces. (The Globe. London, Tiesday, 21 November 1893, 0. 4d)
A finely decorated gill-brase sight day deek chronomater by James McCabe of the Royal Exchange. London, circa 1856, engrawed with the airs and monogram of Henry Fraser Walter was sold in the Treasures sale, Sotheby's. London, 5. July 2022. Lot 24.
When sold in Mar. Plohn's sale at Sotheby's. London, 6. July 2022. Lot 24.
When sold in Mar. Plohn's sale at Sotheby's. London, 6. July 2022. Lot 24.
When sold in Mar. Plohn's sale at Sotheby's. London, 1970, this pair of salvers was salvers in salvers was careful to the salvers was calculated in Timothy Schnoder. British and Continental Gold and Selver in the Astronden Museum, 2009, vol. 1, no. 101, pp. 274-276. This smillarly suggests that the Farer salver may have been part of the stock of antique silver at fundell. Bridge & Rundell Worse amunifacturing silver department was managed by Paul Storr between 1808 and 1819.

25 000-35 000 €





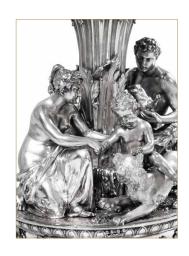


PAIRE DE GRANDS CENTRES DE TABLE À QUATRE LUMIÈRES EN ANGENT PAR PAUL STORR, LONDRES, BL22

A PAIR OF GEORGE IV SILVER FOUR-LIGHT CONTROLL CONTROLL

300 000-500 000 € 307 000-515 000 US\$





The arms are those of Teixeira quartering Sampaio, Amaral and Guedes for Henrique Teixeira de Sampaio, Barao de Teixeira, later 1st Conde de Povos (174-1833).

The successful merchant, Henrique Teixeira de Sampaio (30 October 1774 - 27 March 1833).

The successful merchant, Henrique Teixeira de Sampaio (30 October 1774 - 27 March 1833).

Hos selevated to the Portuguaise enobility by King Jobo W (1767-1826) or 22 May 1816 upon the screation as 1st Lord de Sampaio (28 March 1819 he was further enrobled as the 1st Barron Teixeira was then, on 3 July 1822, created 1st Conde de Povos, named after his estate in Povos de Sainto Adribo, near Lisbon.

Felix are land accumulated his wealth chelify through the Lorative contracts he made to supply the Anglo Portuguise forces with foot graph of 182 March 1820 and 1825 and 1825. Baron Teixeira was truther enrobled as the 1st Barron Teixeira was truther enrobled as the 1st Barron Teixeira was the wealth script through the Anglo Portuguise forces with foot graph of 182 March 1820 and 1825 and 1825. Baron Teixeira was the 182 and 1825 Baron Teixeira was the 182 and 182 and 1825 Baron Teixeira was the 182 and 18



ENSEMBLE DE QUATRE LÉGUMIERS COUVERTS EN ARGENT PAR PHILIP RUNDELL, POUR RUNDELL, BRIDGE ET RUNDELL, LONDRES, 1821

RUNDELL, POUR RUNDELL, BRIDGE ET RUNDELL, LONDRES, 1821
A SET OF FOUR GEORGE III SILVER ENTRÉE DISHES AND COVERS, PHILIP RUNDELL, FOR RUNDELL, BRIDGE AND RUNDELL, LONDON, 1821
de forme rectangulaire, les bords feuillagés ornés de coquilles, les couvercles bombés à décor de fixes de rouettes, les anses en feuilles d'acardhe, le corps et le couvercle gravés d'un cimient et d'un monogramme fluted shaped-rectangulair form, with foilate and shell rims. The high domed covers with bands of rosettes, the acardhus leaf handles final surrounded by foliate and shell decoration, the base and cover engraved with a crest and monogram length IIVini: weight 3621/soz; 29,5 cm; 10,282gr.

PROVENANCE Christie's New York, 14 avril 1994, lot 340 Koopman Rare Art, Londres, 2012

Roopman fare Art, Londres, 2012
The design of these dishes was used extensively by Rundell's from about 1816 to the early 1820s, most linously for the service owned by Harnet, Duchess of St. Albans. The Rundell's album in the Victoria and Albert Museum has a design for a sauce tureen which shows the characteristics of this group. Albert body, the same handle as on these dishes and ruffled shell feet,

sometimes spreading to oak sprays. Charles
Oman attributes this drawing to Edward
Hodges Bally (1788-1967). Born in Bratol,
he moved to London in 1807 and became a
pupil of John Flaxman, with whom he worked
for over seven years, winning awards at the
Royal Academy School, Flaxman has been
providing designs for Fundell's since before
1800, and Bally joined the firm in 1815, seving
under the sculptor William Theech head of the
design department. Theed died in 1817, but
Bally was not folicially named chef modeller
until after Flaxman's death in 1826. One of
the earliest examples of this pather in is a pair
of wine coolers of 1816, with fluide bodies
and oak spray handles, From 1817 to about
1821 it was used for the considerable service
later engraved with the monogram of Harriet,
Duchess of St. Albans. The actress Harriet
Mellon retter of in 1815 and marrier banker
Thomas Coutfs the same year: on his death
in 1822 he left her among other riches "the
service of plate...said to be the most valuable
and only the properties of the properties of the same
re-engraved on the second marriage. The
service included at least eight entrée dishes
or 1817 in this pattern. In 1821 her design
was also used for a dinner service, including
tour entrée dishes and covers of this model,
presented to Henry Russell by British Officers
serving in India.
40 000-60 000 €

41 000-61 500 US\$







The engraved monogram "H St A" and coronet are those of the former actress, Harriet Mellon (1777-1837), widow of Thomas Coutts (1735-1822) and first wife of William Aubrey de Vere Beauclerk, 9th Duke of St Albans, a descendant of Charles II, whom he married in 1827 at her house, 1 Stratton Street, Piccadilly, Westminster

Although Miss Mellon made her debut at Uverston in the Lake District at the age of 10 in 1797, she did not arrive in Landon until 1795. Her first appearance there was on 31 January hat year at Dury Lane as Lydia Languish in a revival of The Rivals. In fact, it was thanks to the play's author, Richard Brinsley Sheridan (1751-1816), who had seen her perform in the play's author, Richard Brinsley Sheridan (1751-1816), who had seen her perform in their provinces, that she became a favourite with metropolitan audientes. She never reached the lists rank of actiesses, according to the Chord Orticorary of National Biography. Dut she was praised for her good-ordured statewards resurring with good humanut to the secondary roles she was accustomed to play. The In 1806 in the Drury Lane comedy. The Although Miss Mellon made her debut at

secondary roles are was accusative to pay. In 1806 in the Druy Lane comedy. The Honeymoon by John Tobin, she was very lively and playful and during the next year, when she was Lousa in the Rev. Mr. Moultre's musical comedy, False and True, or, The Irishman in Italy in London. The Times Instead at her popularity when, upon one of the characters addressing her as: "My filly of the valley, my Melon!" there was a loud burst of applause."

Mrs. Thomas Coutts

It was in 1805 that Miss Mellon became secretly intimate with the wealthy banker, Thomas Coutts. He was still with his wife, Elizabeth Susannah (née Starkie, 1743-1815), who he mercied in 1763 and howben he held.

three daughters, but the closing years of her life were clouded by mental iliness. As soon as he was able. Coults married Miss Ablicon, first, clandestney, on 18 January 1815 and then openly on the 12 April following.

"MARRIED. On Wednesday, at 51. Pancras Church, Middless. Thomas Coults, East, the opulent banker, to Miss Mellon, the actress of Druzy-lane Thearter, who thus becomes the mother-in-law of the Dowager Countess of Guildford, the Owager Marchioness of Bute, and of Lady Burdett."

and of Lady Burdett."

Miss Mellon had just retired as an actress, making her last appearance as Audrey in As You Like it a Torry Lane on 7 February 1815. Her final salary is said to have been \$12 a week, so her generosity reported at the beginning of 1816 was presumably made possible by the support of Mr. Coutts: "Miss Mellon (the actress) made the poor round her beautiful house [Holy] Lodge, built in 1809] on Highgate Hill happy on Christmas Object to the control of the country o Miss Mellon had just retired as an actress,

wines, &c. the service of plate is said to be the most valuable of any in this country, and the stock of wines greater than any two private cells as in the fungioum together with the cells as the thingdom. It ogether with the cells are the fungious things the cells are the fungious that the cells are the fungious that the cells are the fungious that the cells are the cells are

of this Lady, it is supposed, makes her the richest widow in the United Kingdom."
Following her husband's death, Mrs. Coutts, oughent in person and big of heart's continued as one of London's most liberal hostesses. The Press delighted in giving details of her various entertainments. One such, a petite dejeuer at the Freyss delighted in July 1824 was attended by about 700 ladies and spentlemen of rank and fashion, lead by their Royal Highnesses the Duke of Wellington. St. Albans and Leinstee. We are told that a "stupendous" temporary come was ersected at the rear of the house, the interior of which was decorated in a very fanchild style with prink, white, and blue stripes, hanging in dose festioner from the correct of the common, and forming fluided columns. Within about sixteen columns, tables were fails, flour in number, for fifty-four each; and these tables were five times replenished; the first three with common, and forming fluided columns. Within about sixteen columns, tables were fails, four in number, for fifty-four each; and these tables were five times replenished; the first three with common and forming fluided columns. Within about sixteen columns, tables were five times replenished; the first three with common and forming fluided columns. Within about sixteen columns, tables were five times replenished; the first three with common and forming fluided columns.





Dessin pour une soupière, attribué à Edward Hodges Baily, Victoria & Albert Museum, Londres (inv. E.70-1964) © Victoria and Albert Museum, Londres



Harriet, Duchess of St. Albans

Harriet, Duchess of St. Albans
It was from about this time that Mrs. Coutts
and the Duke of St. Albans, were often seen
in each other's company. Eventually, on 16
June 1827 a Her house in Stratton Street, the
couple were married: she was 50, he was 26.
Scarcely able to believe her good forfune, the
Duchess wrote soon afterwards to her friend,
the author St Walter Scott: What a strange
eventful file has mine been, from a poor little
player child, with just food and clothes to
cover me, dependent on a very precanous
profession, without talent or a friend in the
world – first the wife of the best, the most
perfect being that ever breathed. ... and now
the wife of a Dukel You must write my life ...
... my true history written by the author of
Waverley."

By all accounts the union was a very hann By all accounts the union was a very happy one. The couple celebrated a year of married life in June 1828 at Holy Lodge with a 'Grand Fete Champetre' attended by the Dukes of Cumberland and Sussex, and many members of the aristocracy and gentry. The Duke and Duchess exchange gifts: his to her, a suitably inscribed sliver basket, hers to him, a six-oared cutter called the Falcon, complete with crew attirred in yellow and green slik.²

Upon her death nine years later, the Duchess left the bulk of her wealth and collection of the Coutts' Mellion pitale to Mr. Coutts' arrandia.gyther. Angela Georgina (1884-1906). She, who was the youngest disaplier of ST. Prancis Burdett, bith B. (1770-1844) by Sophia (1794-1849), eldest disagifter of Thomas Coutts and his first wile. Susan, Changed her name by royal licence in 1837 to Burdett-Coutts. In 1871 Miss Burdett-Coutts, tho greatest philamthopsits of the 19th century, was created Barroness Burdett-Coutts. Edward Hodges Bally

Edward Hodges Baily

Edward Hodges Baily
A pencil, pen and and ink and brown wash
drawing corresponding to the model of these
tureens is in the album of designs for plate from
Rundell, Bridge & Rundell, now at the Victoria
and Albert Museum.⁴ The design has been
attributed to the artist Edward Hodges Baily.

attributed to the artist Edward Hodges Bally.

Born in Bristion 1782, Bally went to London in 1807 and was accepted as a pupil by the farmus sculptor North Examary (1578-1825).

After almost eight years in Flaxman's Studio, and with several awards from the Royal Canadamy School to his credit, he pined Royal Canadamy School to his credit Royal Canad

as an established designer. His salary was raised to £1,000 when he became a member of the Royal Academy.

rased to 2.0000 when he became a memoer frased to 3.0000 when he became an important of the Royal Academy.

Baily must have become even more important to the firm after the death of Rundell's designer William Theed in 1817, and the Couts service (latter the 6.1 Albans service) of around 1817 must have been among Baily's earliest direct work for the company. Baily's earliest direct work for the company. Baily's earliest allowed wine colories made in 1821.22 and sold to Thomas Coutts and Harriet Mellon Coutts. four others of the same model were later supplied to George N. Baily became chief designer/modeller for Fundell's on the death of Flaxman in 1826, but in 1833 he left to work with Pail Storr (then senior purher in Storr, & Mortimer), who had himself left as superindendant of Rundell's salve factory in 1818 just after the Coutts service would have been finished.

Notes.

PAIRE DE CHANDELIERS À QUATRE LUMIÈRES EN ARGENT PAR ROBERT GARRARD, LONDRES, 1837

A PAIR OF VICTORIAN SILVER FOUR-LIGHT CANDELABRA, ROBERT GARRARD, LONDON, 1837

LIVINI LANDELABRA, ROBERT GARRARD, LONDON, 1837 chacun sur une base bombés ajourée.
Toutonon sur une base bombés ajourée.
Toutourée de résultage et motifs
rocalle gradés sur trois côtés d'armoires
dans un cartucche, les fûts en forme de
baschante, chacune soutenant un putto sous
des branchages
on openwork domed bases, cast and chased
with foliage and rocallie, ergraved three times
with a coal-ò arms, the sterres formed as a
male Blacche figure his foot resting on a ever
with a coal-ò arms, the sterres formed as
male Blacche figure his foot resting on a
ever
has coal-order
about the sterre
and the sterre
and
province
and
province
province



PROVENANCE Collection de Dr. Peter D. Sommer (acheté 1997) Christie's Londres, 4 décembre 2014, lot 214 Koopman Rare Art, Londres, 2014

Koopman Rare Art. Londres. 2014
The arms are those of Long impaling
Colquiboun for Walter Long (IQ October 1793
- 31. January 1867) of Rock Ashton, near
Traebridge, Wither, ediest zon of Richard
Godolphin Long (1761) 835) and his wife.
Florentian (1760-1835), adsugher of Sir
Bourchier Wirey, 6th Bt. (1715-1784). Mr. Long,
who was educated all Winchester College and
Christ Church College, Oxford, was married on
2 August 1819 at Easter Kilpatrick, Killermont,
Louhartonshire, Scotland to his first wife,
Mary Anna (d. 1856), daughter of Archibald
Campbel Colquibou (ne Campbel, d. 1820),
sometime Lord Register of Scotland and M.P.
Tor Eign Bugs from 1807 to 1810 and for
Dunbartonshire from 1810 until his death.
The Rood Ashton easte had long been in the Rood Ashton easte had long been in the

for Eign Bughs from 1807 to 1810 and for Dunbartonshire from 1810 until his death. The Rood Ashton estate had long been in the possession of the Long family when Richard Godolphin Long commissioned the architect. Jeffty WijatVille to design a new house to replace the existing marsion. The building was completed by 1800 but following Long's death in 1835 his son, Walter undertook a programme of refurbishment overseen by Thomas Hopper, an architect known for his country houses who had been much favoured by George N. It is almost certain that this present pair of Garrand candelabra were intended as part of the decerations of the new Rood Ashton House, which was not finally completed until 1847. We regret to amounce the death of Mr. Walte Long, which took place at his winter residence, Forquay, about 10 clock on Thursday right in the last weeks at the advanced age of 73. He represented the Northern division of this country for 39 years in the Conservative

interest, having succeeded to the seat of his father, Mr. Richard Godophin Long, He retired from public life at the last general election.

... As a politician, he was thoroughly homest, straightforward and consistent, as a landlord, he was ever willing to devote himself to the interests of his terrants, and to carry out any suggestion for their veelfare. He was courted to the interests of his terrants, and to carry out any suggestion for their veelfare. He was control the interests of the interests of the control of the interests of the control of the interests of the interests of the interests of the interests of the interest of

40 000-60 000 € 41 000-61 500 US\$



PAIRE DE CHANDELIERS À QUATRE
LUMIÈRES EN ARCENT PAR R. & S.
GARRARD, LONNES, 1383-1840

A PAIR DE VICTORIAN SILVER FOURLIGHT CANDELBARR, ROBERT GARRARD,
LONDON, 1838-1840

Is base ronde orné de coquilles et acanthes,
le fid formé de personnages, un homme,
le pied reposant sur une aiguiter avec une
chèvre à lass côtés, une ferrome avec une
particles à ses côtés, chacun soudenant une
putto tinant des pampess de viger
on shaped-circular bases with shellwork
between acanthic-capped scroll supports,
the stems forméd as a male Bacchie figure, with
so for testing on a ever and with a goat at
his side and as a female Bacchie figure with a
parther at he sièce, each supporting a putto
who holds the detachable branches formed
as scrolling grapenier branches, the drip-pars
modélied as large grape leaves, the sconces
decorated with overlapping leaves, removable
nozzles, marked on bases, branches and
cozzles, bases dated 1984, branches 1838,
one nozzle 1851,
height 28 in.; weight 492cz; 71 cm; 15.312gr.

PROVENANCE Sotheby's New York, 26 avril 2008, lot 254

Sotheby's New York, 26 avril 2008, lot 254

A pair of 1825 candiabate with these stems and tops, but slightly different bases, and applied with the arms of William 6° Duke of Devenshire, K.C. was sold in the sale of Highly Important Old English and French Silver from the Chatsworth Collection at Christies, London on 25 June 1998, lot 20. Another pair of anolesters of the same date and a pair of 1245-25 centerpreces with matching figural stems remain in the collection at Chatsworth. A pair of 1823-26 candiabate of this model, with the bases deficied to those in the Chatsworth collection, and with the arms of Le Marchant Impailing Smith was sold by Sotheby's London, 18 December 2007, lot 1828, Another animal and slightly smaller three-light model is in the Jerome and Rita Cans Collection of English Silver at the Virginia Museum of Fine Arts.

\$3.000-50.000 €

35 000-50 000 €







PARTIE DE MÉNAGÈRE DE 364 PIÈCES
ET ENSEMBLE DE 48 PLATS EN ARGENT
ET VERMEL, MODÉLE SUBISE PAR
PUIFORCAT, PARIS, VERS 1970
A FERNCH PARCEL-GLIT SILVER 364PIECE FLATWARE PARTIAL SET AND 48
DISHES, SOUBISE PATTERN, PUIFORCAT,
PARIS, CIRCA 1950
Chaque pièce gravée d'un monogramme, dans
un meuble ouvert en chème
each piece engrewéd with a monogram,
comprising 2 rectangular deep debes. 2
circular dishes, I large circular deep dish 2
circular salvers on three feet, I oval fish dish, 3
oul dishes, 2 sauce boats on stands with two
silver liners. If "silver-gilt dessert plates, the
monogram engraved in the center, 18 butter

plates, together with a pair of small three-light candelabra (without monegram), the silver flattware set comprising 36 table forks. 18 table spoors, 36 table knives, 18 silver-git cheese knives, 18 silver-git three spoors, 18 silver-git three cream spoors, 18 silver-git three spoo

weight 1723.5 02; 48 861 gr PROVENANCE Bernard Steinitz, Paris, 2008 70 000-100 000 € 72 000-103 000 US\$







IMBALE EN VERMEIL D'APRÈS LE
MODÈLE D'ANNE D'AUTRICHE, PAR
PUIFORCAT, PARIS, MODERNE
A FERNCH SILVER BEAKER, PUIFORCAT,
PARIS, MODERN, AFTER THE MODEL OF
QUEEN ANNE D'AUTRICHE, KING LOUIS
XIII WIFE
reposant sur un piédouche, le corps à côtes
torses gravées de fleurs et de feuillages, signé
Puiforcat Paris

Puiforcat Paris resting on a spreading foot, the spirally fluted body engraved with flowers and foliage, signed Puiforcat Paris height 3 15/16in; weight 7,5 oz; 10 cm; 212 gr.

PROVENANCE Isabelle Turquin, Paris, 2018

The original beaker is now part of the Musée du Louve collections and was before in the Victor Pullorace collection and the Niarchos collection who offered it to the Louve. It is still today the symbol of Pulloract silversmith.

1500-2500 €

1 550-2 600 US\$



PAIRE DE QUÉRIDONS EN ARGENT ET MARBRE PAR LUIGI AVOLLO, NAPLES, XXE SIÈCLE
A PAIR OF MARBLE AND SILVER PEDESTAL TABLES, LUIGI AVOLLO, NAPLES, AUTHORITORIS DE PEDESTAL TABLES, LUIGI AVOLLO, NAPLES, 20TH GES paires de fruits, sur colonne cannelée, les bases carrées et les plateaux en marber grotte pour l'au et vert antique de Grêce foncé pour l'autre

one, the stem in the shape of a faun, the other of a nymph, carrying baskets of fruit, the square bases in griotte marble for one and dark green marble for the other height 35% in.; 90 cm.

PROVENANCE Sotheby's Paris, 1 décembre 2011, lot 73

20 000-30 000 € 20 500-30 700 US\$



PAIR DE GRANDES LAMPES DE STYLE
LOUIS XV EN MÉTAL ARGENTÉ PAR
GANRAU, PARIS, MODERNE
A PAIR OF LARGE SILVER PLATED LAMPS
IN THE LOUIS XV STYLE, GAGNEAU,
PARIS, MODERN
reposant sur un piddouche le corps baluatre
cannel com de festullages de chêvel cannel com de festullages de chêvel
de cartouches, estampillées sur la base
(AGNEAU, montées à l'électricité
on shaped circular spreading stands, the
bases contoured, the spirally fluide baluster
bodes with two cale foliage ass' de decorted
de cartouches, electrified, stamped on bases
GAGNEAU, 100 de l'accept de l'accept

PROVENANCE Christie's Paris, 14 octobre 2008, lot 21

1 000-1 500 € 1 050-1 550 US\$





PAIRE D'APPLIQUES MURALES EN ARGENT GEORGE V PAR CRICHTON BROTHERS, LONDRES, 1918

A PAIR OF GEORGE V SILVER WALL SCONCES, CRICHTON BROTHERS, LONDON, 1918

LONDON, 1918

chacune ciselée de feuilles de laurier entourées de chrubins ailés tenant des guirlandes et d'anges portant une corbeille de fruits, la branche amovible sortant de la bouche d'un masque, la bobbéhe fixe godronnée, les appliques en forme de feuilles surmontées d'un ciseau

sumontées d'un oiseau cach jale embosad and chaaed with a central ribbon-feid laurel riseans surrounded un gest entre la faction par la central ribbon-feid laurel riseans surrounded un gest cherche judicing foral garlands and angels bearing a basket of fruit all within soliate scrolls the removable branch susing from the mouth of a mask, fleed gadrooned drip pan, leaf-form sconces soumounted by a bird height 118/in; weight 38.8 oz.; 30.2 cm; 1100 g.

PROVENANCE Sotheby's Londres, 27 avril 2010, lot 312

6 000-8 000 € 6 200-8 200 US\$ 903

ENSEMBLE DE 8 AIGUIÈRES EN ARGENT, D'APRÈS PAUL STORR PAR GUMUS LALE, ISTANBOUL, MODERNE

A SET OF EIGHT TURKISH SILVER EWERS, AFTER PAUL STORR, GUMUS LALE, ISTANBUL, MODERN

ISTANBUL MODERN reposant sur un jedeuche mouluré de fleurs, le bec verseur trilobé à bord godronné each resting on a circulair foot with floral frieze, the baluste tody applied with acarthus and laurel leaves, the three-lobed spout with galdroned border. Jeden verseur leaves in 1986 gr. 129 m.; uneight 489.8 oz; 32 cm; 1986 gr.

4 000-6 000 € 4 100-6 200 US\$





ENSEMBLE DE SIX GRANDES SAUCIÈRES OVALES EN ARGENT DE STYLE LOUIS XVI, DAPRÈS BOIN-TABURET, AVEC DOUBLURES EN MÉTAL ARGENTÉ, GUMUS LALE, ISTANBOUL, MODERNE

GUMUS LALE, ISTANBOUL, MODERNE
AST OF SIX LAGE TURKISH SILVER
SAUCE TUREENS IN THE LOUIS XVI
STILLE, AFTER BOINTABURET, WITH
SILVER-PLATED LINERS, GUMUS LALE,
ISTANBUL, MODERN
Chacuns sur un présentaire ouisé à brots
moularés de finalitée de luurier, responst sur
un piédouche godronné, les deux anses à
attachés en branches de laurier, les vois
verseurs à décor de feuilles d'acanthe

verseurs a decor de teuilles d'acanthe each no voil stand with laurel-les border, the fluted body with beaded frieze in gadrooned spreading foot, the handles attached to the body with laurel branches, the spouts supported by acanthus foliage, with silverplated liners length 11 in ; weight 354.6 oz ; 28 cm; 10 055 gr.

905

ENSEMBLE DE 6 GRANDS LÉQUIMIERS COUVERTS ET LEURS DOUBLURES EN ARCENT CANS LE STYLE RÉGENCE PAR GUMUS LALE, ISTANBOUL, MODERNE A SET OF SUT VURICHS SILVER LARGE COVERD ENTRÉE DISNIES WITH SILVER LINGRE, IN THE RÉGENCE STYLE, QUMUS LALE, ISTANBUL, MODERN

LALE, ISTANBUL, MODERN
reposant sur un piédouche mouluré d'oves, à
deux annes Reuliagées, la prise formée de trois
artichauts sur une terraise feuillagée
each of icrudar form, resting on an ovoic
spreading fout, the body chased with stylized
folitige on matted ground, the lig with ovoic
border, two foliage handles, the cover with
scroil and foliage freze on matted ground, the
final shaped as three artichelves on foliage
terraise, with plain silver liners
length 15194 in yelly 716.3 oz; 39.5 cm;
2007 07

5 000-8 000 € 5 200-8 200 US\$

3 000-5 000 €



906

ENSEMBLE EN ARGENT ET VERMEIL DE 26 GRANDS PRÉSENTOIRS RONDS DE STYLE LOUIS XVI PAR GUMUS LALE, ISTAMBOUL, MODERNE A SETO PE 20 TURKISH LARGE PARCELGILT SILVER CIRCULAR STANDS IN THE LOUIS XVI STYLE, GUMUS LALE, ISTANBUL, MODERN

THE LOUIS XVI STYLE, GUMUS LALE, ISTANBUL, MODERN

chacun reposant sur une base triangulaire, la coupe souterne par trois piede en sabot de beliers et sommés de têtes de béliers. La coupe en vermell avec anneau mobile ajouré de feuillages, comprenant 24 présentoirs et une paire plus grande each on a triangulair base, decoratee with resea and ribbons, the detachable gilt cup resting on four ram hoof feet topped by ram heads linked with flower garfands, with detachable ring cover pierced with scrolling foliage, comprising a set of 24 stands and a pair of targer ones

Gumus Lale is a contemporary silversmithing company based in Turkey, whose products are made from examples of early silversmithing, including English, Ottoman and French silversmithing of the 17th and 18th centures. The contemporary older style pieces from Gumus Lale's workshops have all been made using similar silversmithing techniques to those used in the manufacture of the original pieces.

The Gumus Lale workshop has a production capacity of approximately four tonnes per year.

20 000-30 000 € 20 500-30 700 US\$







ENSEMBLE DE 23 SALIÈRES DOUBLES EN ARGENT ET VERMELI, MOULEES SUR UNE SALIÈRE PAR DOUD, ATTRIBUÉ À GUNUS LALE, ISTANBOUL, MODERNE
A SET OP 23 TURISHI SILVER SALT CELLARS, CAST ON THE ODIOT EXAMPLE, ATTRIBUTED TO QUIMUS LALE, ISTANBUL, MODERN
en forme de dauphins entrelacés. Is base reposant aur quatre pieds feullagés, gravée d'une armoine timbrée d'une couronne de marquis in the form of entwined dolphins, the base resting on four foillage feet, engraved with coat-of-arms and Marquess coronet on both sides, but on-blei-shaped cellar wife It middle length 55/win.; weight 466.3 oz.; 13.5 cm; 13220 gr.

The arms are those of the Marquess de Broc

The arms are those of the Marq de la Ville, d'Anjou.

12 000-18 000 €

12 300-18 500 US\$





